DOCUMENT RESUME

ED 200 029 FL 012 180

TITLE	Hawaiian Language Program Guide.
INSTITUTION	Hawaii State Dept. of Education, Honolulu. Office of Instructional Services.
REPORT NO	RS-79-7454
PUB DATE	May 79
NOTE	122p.: For related documents, see FL 012 178-183.
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	Communicative Competence (Languages); Cultural Awareness; Educational Objectives; *Hawaiian; Language Skills; Learning Activities; *Malayo Polynesian Languages; *Modern Language Curriculum; Secondary Education; *Second Language Instruction; *State Curriculum Guides; Student Evaluation
IDENTIFIERS	Hawaii

ABSTRACT

This guide presents the philosophy, goals, and objectives, as well as the scope and sequence of Hawaiian language instruction at various levels for the public schools of Hawaii. The emphasis is on cultural awareness and communicative competence on Levels I-III. The guide has six sections covering the following areas: (1) a general outline and explanation of goals, objectives, and performance expectations in culture and the four language skills; (2) suggestions for teaching listening, speaking, reading, and writing; (3) scope and sequence charts for language skills development and the essentials for oral and written communication; (4) an outline of the Hawaiian language curriculum, Levels I-III; (5) a description and outline of performance expectations in skills and content according to level; and (6) sample student and course evaluation forms. Completing the volume are a bibliography, an appendices containing useful expressions, pronunciation guides, listening quizzes, and recommendations of the 1978 Hawaiian spelling project and notes on it. (AMH)

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HAWAIIAN LANGUAGE PROGRAM GUIDE

JAN 26 1981

Office of Instructional Services/General Education Branch • Department of Education • State of Hawaii • RS 79-7454 • May 1979

The Honorable George R. Ariyoshi
Governor, State of Hawaii

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FOREWORD

Hawai'i is the beautiful word from which we get the name of our islands' first inhabitants, the name of their language, and the name of our state.

The Hawaiian language has few letters, but from these five vowels and eight consonants comes one of the world's most beautiful and expressive languages.

So many of our streets, our buildings, our valleys and our people have names which can be appreciated and understood only if we know their pronunciation and their meaning.

So much of our island culture is based on the lovely melodies of the Hawaiian music and dance. The infinite legends which are part of every corner of our islands can be best known through knowing the language which gave them birth.

This guide is intended to assist administrators, teachers and others dedicated to achieving the goals of teaching Hawaiian, appreciating its culture and furthering understanding among the people of our beautiful state: Hawai'i. Aloha.

Charles G. Clark
Superintendent of Education

ACKNOWLEDGMENTS

The Hawai'i Department of Education wishes to express its appreciation to Robert Lokomaika'iokalani Snakenberg, Hawaiian language teacher at Kailua High School, who has been the principal coordinator and writer for this guide.

Robert Lokomaika'iokalani Snakenberg, in turn, expresses his indebtedness to the language teachers who reviewed this guide at a meeting sponsored by the 'Ahahui 'Ōlelo Hawai'i.

The suggestions and supplementary paragraphs submitted by the nine groups of Hawaiian language teachers who reviewed, critiqued and commented on the drafts of this guide have been included, for the most part, in this final document.

Mahalo a nui loa also to the following Hawaiian language teachers, representing all levels of Hawaiian language instruction, for their kōkua:

Alberta P. Anthony	UH-Mānoa
Haunani Bernardino	Kailua HS
Byron Cleeland	Kaua'i HS
Malia Craver	QLCC
Ray Kalā Enos	UH-Mānoa/ Leeward CC
Edith Kanaka'ole	UH-Hilo
Larry K.L. Kimura	UH-Mānoa
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S. 'Īlialoha Quick	Kamehameha
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Amy Kalei Tam	Maui CC
G. Pīkake Wāhilani	Windward CC
Sam No'eau Warner	UH-Mānoa
Kauanoe K. Wilson	UH Lab School
W.H. Pila Wilson	UH-Hilo
Marjorie Woodrum	'Aiea HS

Special thanks also go to Dr. Emily 'Ioli'i Hawkins, Coordinator of the Hawaiian Language Teachers Conference; Alberta Pualani Anthony, who reviewed most of this material in great detail and made valuable suggestions; and John Wollstein, Educational Specialist, Asian, European and Pacific Language Program, who provided valuable guidance in preparing this Hawaiian Language Program Guide.

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Illustration by Douglas Char

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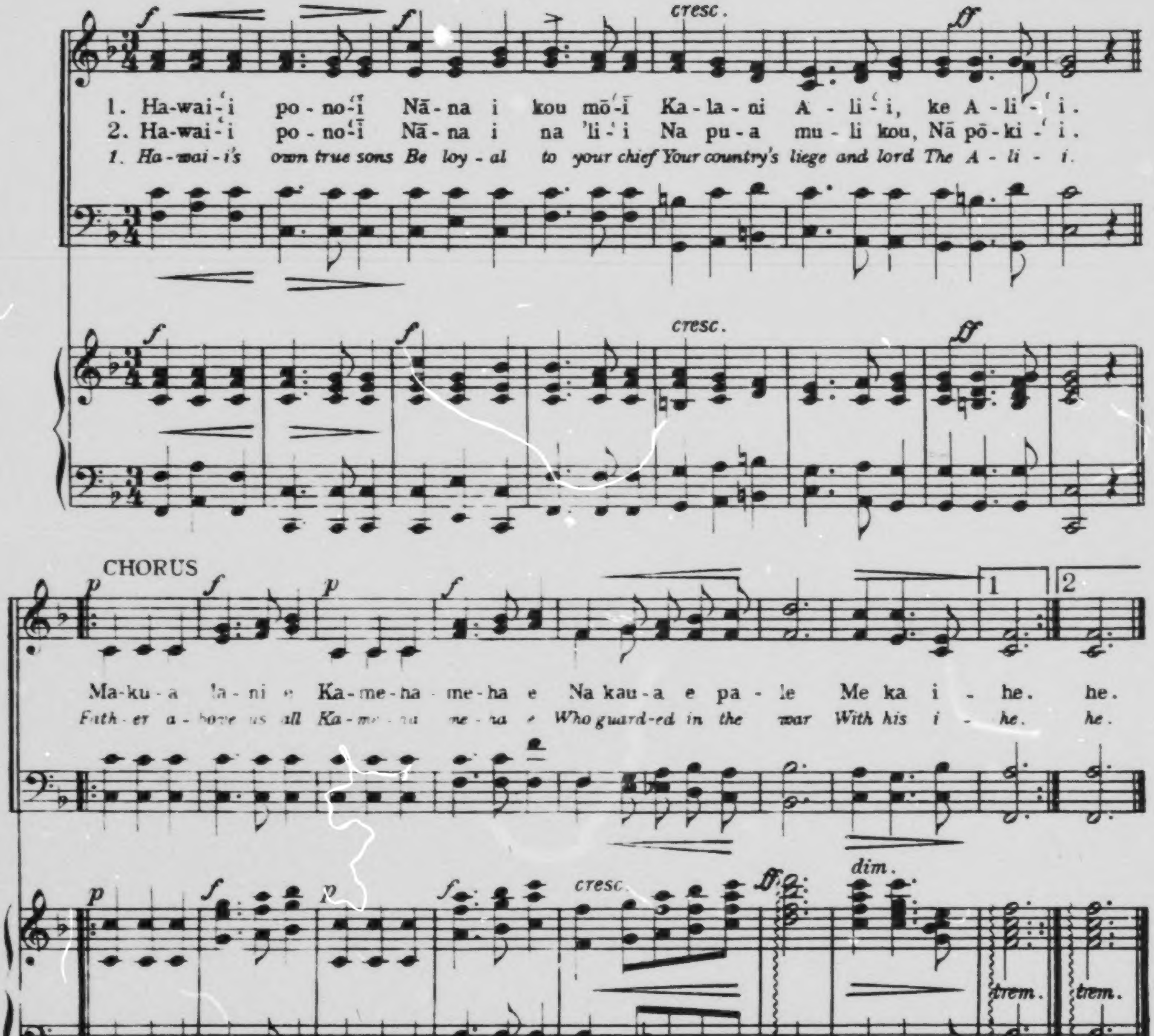
CHAPTER 1

A make no he hāwāwā; e 'auhea nō ho'i nā lima, 'au mai!
You will die because you are ignorant; say, where are your arms?, swim!
(Nothing is gained without knowledge and effort.)

HAWAII PONOʻĪ

THE STATE ANTHEM

Words by KING KALĀKAUA
Music by Prof. H. BERGER


f
f
cresc.
ff
1. Ha-wai-ʻi po-no-ʻī Nā-na i kou mō-ʻī Ka-la-ni A-li-ʻi, ke A-li-ʻi.
2. Ha-wai-ʻi po-no-ʻī Nā-na i na ʻli-ʻi Na pu-a mu-li kou, Nā pō-ki-ʻi.
1. Ha-wai-i's own true sons Be loy-al to your chief Your country's liege and lord The A-li-i.
CHORUS
p
f
1
2
Ma-ku-a la-ni e Ka-me-ha-me-ha e Na kau-a e pa-le Me ka i-he. he.
Fath-er a-bove us all Ka-me-ha-me-ha e Who guard-ed in the war With his i-he. he.
cresc.
ff
dim.
trem.
trem.

PURPOSE OF THE GUIDE

The purpose of the Hawaiian Language Program Guide is to express the philosophy, goals and objectives, and to outline the scope and sequence of Hawaiian language instruction at various levels for the public schools of Hawai'i. All of these elements are treated within the framework of the Master Plan for Hawai'i, the Foundation Program Objectives and the Student Performance Expectations.

A document of this nature is not a novel to be read at one sitting. The teacher, and especially a beginning teacher, should skim through this guide to identify the skills, areas, problems and possible solutions presented. Then, when the need arises to get some information on how to handle a certain teaching problem, the teacher can turn to the guide for assistance. At that time in a teacher's hectic routine, having the pertinent information given in detail in one resource or publication can be very helpful. The Foreign Language Program Guide is an essential companion to the Hawaiian Language Program Guide because it provides the general principles of language instruction.

The emphasis is to produce cultural awareness and communication competence in the Hawaiian language at levels I, II, and III (grades 9/10 - 12). Program Goals are presented for the students' development of the four language skills--listening comprehension*, speaking, reading, and writing--and an understanding of the aspects of Hawaiian culture.

This guide is designed to aid schools in developing their own instructional program within the framework of the Foundation Program Objectives. To assist schools in this effort, the Guide outlines Program Goals, Program Objectives, and Student Performance Expectations from which teachers can establish Instructional Objectives relative to their own classroom situations.

Hawaiian language courses are noted in the Approved Courses and Code Numbers (ACCN) document. There are two major divisions: Hawaiian I - IV (0831-0834) and Conversational Hawaiian and Culture I and II (0837 and 0838). The latter is more of an introductory course for students who choose a less in-depth approach.

The guide does not advocate any specific methodology or specific materials. Teachers are free to select from the Approved Instructional Materials (AIM) publication those materials which they feel are best suited to meet the needs of individual students. Teachers can anticipate a list of Recommended Instructional Materials and the Instructional Resource Handbook which have been prepared for the Department of Education by the 'Ahahui 'Ōlelo Hawai'i. These publications reflect resources which have been gathered by and from many members of the Hawaiian language teaching community both within and outside of the Department of Education.

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*The terms "listening" and "listening comprehension" are used interchangeably in this guide.

The emphasis of this guide is on Hawaiian language Program Goal number two which concerns the listening, speaking, reading and writing skills. The goal is supportive of and reinforces Foundation Program Objective I: Develop Basic Skills for Learning and Effective Communication with Others. Program Goal number one, which concerns the cultural aspects of the language, is partially covered in DOE/OIS document TAC 74-7350, February 1974, entitled A Hawaiiana Program Guide & Teacher Orientation. Another official document relating to the teaching of Hawaiian culture is the excellent compilation of Hawaiian language and culture materials published by the Governor's Committee, Hawaiian Text Materials & Office of Instructional Services (DOE) in 1973 entitled Our Cultural Heritage/HAWAI'I (TAC 72-4370). Yet another publication being prepared by the OIS, General Education Branch, Science and Humanities Section, which will pertain to the teaching of Hawaiian culture, should be available to Hawaiian language teachers in 1979. Program Goal number one, as covered in these documents and in subsequent Hawaiian language and culture guides, is associated principally with Foundation Program Objective VII: Develop a Continually Growing Philosophy Such That the Student Is Responsible to Self As Well As to Others; and Foundation Program Objective VIII: Develop Creative Potential and Aesthetic Sensitivity.

'Iolani Barracks

WHY STUDY HAWAIIAN?

The Hawaiian language is a unique language in a unique land on this earth. All other languages spoken in Hawai'i are immigrant languages which have been brought in from Europe, America, Asia and the other Pacific Islands since the discovery and settlement of the Hawaiian Islands by the early Polynesian explorers and settlers. The study of the Hawaiian language can be an element that tends to unify the various racial and ethnic groups who have come together to make Hawai'i our common home. The study of the Hawaiian language permits children and adults to delve into the environmental roots of present day Hawai'i since the names of streets, places, areas, landmarks and natural phenomena are almost all Hawaiian.

Hawaiian-ness pervades in names of places and people, in ideas descriptive of land, people, and human events, in native behavior, in legal documents such as deeds and wills, and in the myriad of cultural activities that go on yearly in the schools and the community at large. In the land and in the descendants of the early Hawaiians, the language and cultural features live.

Far from being a "dead" language as some of its critics have averred, the Hawaiian language is presently being used as a first language by the approximately 300 residents and former residents of the island of Ni'ihau and by numerous *kūpuna*, especially those living in the rural areas of our *Hawai'i nei*. It is the mother tongue of several thousand more Hawaiians who use it secondarily in their normal daily communications. Finally, it is the second language which has been and is being learned annually by approximately 1400 students at two university campuses, seven community colleges, thirteen public and private high schools, and five community schools for adults. This is in addition to the courses offered by small private schools, such as the one at Kawaiaha'o Church, and those offered by the Queen Lili'uokalani Children's Center.

The teaching of culture in our multi-ethnic community is very important for all our students, Hawaiian and non-Hawaiian. The teaching of Hawaiian culture is an integral part of the Hawaiian language curriculum. A working knowledge of the Hawaiian language greatly enhances the ability of the student to plumb the depths of the Hawaiian cultural experience, be it in the area of chant, dance, songs, history, herbal medicine, social organization and the family, spiritual/psychic phenomena, survival in the natural environment, or other aspects of Hawaiian heritage/lifestyle. The student will find that it is very satisfying and valuable to be able to use the Hawaiian language to interview those who possess Hawaiian cultural knowledge and to research numerous topics in the many Hawaiian language manuscripts, newspapers and books that are available [illegible] private collections, at the Bishop Museum, the Hawai'i State Archives and the State and UH library collections.

Many Hawaiian language teachers and older Hawaiians see the teaching of the Hawaiian language as part of an effort by our community to pass on its linguistic traditions and standards to its younger members. In this way, the teaching of Hawaiian is similar to the teaching of English in the schools.

Hawaiian students who may have felt little inclination to study a European or Asian language can enjoy the academic challenge of studying a second language, that of their own forebears in these islands. This has been found by many high school teachers to result in an improved positive self-image among their Hawaiian and part-Hawaiian students. This knowledge that the student can enjoy an academic subject and do well therein has frequently changed a mediocre student into a motivated, purposeful student whose life goals have expanded to include community college or university academic experiences.

Since streets and place names, boats and homes, children and pets are frequently given Hawaiian names, many Hawaiian and non-Hawaiian students would like to acquire a basic understanding of the sound system and general vocabulary of the Hawaiian language without spending the years required to learn the language fluently. The learning objectives of these students can be met in Conversational Hawaiian and Culture classes or in the first year of the regular Hawaiian language course sequence.

Many young Hawaiians and part-Hawaiians choose to pursue a career in the tourist industry or in the local entertainment field. Knowledge of the Hawaiian language is very valuable in correctly singing Hawaiian songs, in properly interpreting Hawaiian dances--ancient and modern--and in intelligently and honestly planning and presenting the kinds of cultural experiences which we should offer to our tourists to Hawai'i so that they may more fully appreciate our cultural heritage.

With land at such a premium in the State of Hawai'i numerous families are finding that being able to read and understand wills, testaments, and deeds written or printed in the Hawaiian language can result in important financial advantages in dealing with certain government agencies including probate and land courts.

PROGRAM GOALS

There are two primary goals in the Hawaiian language program:

1. To create an awareness and an appreciation of the various aspects of the Hawaiian cultural heritage which still permeate the lifestyles of many people living today in *Hawai'i nei.*

2. To teach students the basic listening comprehension, reading, speaking and writing skills which will lead to the ability to think and to communicate in the Hawaiian language.

PROGRAM OBJECTIVES: CULTURE

The objectives of culture instruction within the Hawaiian language program are:

1. To develop a fuller understanding of the Hawaiian *'ohana* or extended family system, both as it operated in pre-contact times and as it operates today.

2. To develop a receptive attitude toward the Hawaiian language and a realistic view of the culture it represents.

3. To develop an acquaintance with and respect for Hawaiian speaking people in the student's own family and community and elsewhere throughout the State and nation.

4. To develop an ability within the student to identify those cultural aspects of contemporary life in Hawai'i which spring from the Hawaiian cultural heritage.

5. To develop a fuller understanding of the meaning of words, their background and any special significance they might have in view of cultural emphasis.

6. To develop a knowledge of Hawaiian food preparation for practical modern day use, including such methods as cooking, steaming in an *imu* or underground oven, baking, *kaula'i* or drying in the sun, and raw food preparation.

7. To develop within many students a more positive self-image based on examples of successful Hawaiian male and female role models drawn from legendary and historical sources and from contemporary community-based resource persons whenever available.

8. To develop an understanding and appreciation of the various aspects of Hawaiian music, including the poetry, vocabulary, rhythm, literary devices, *kaona* or underlying meaning, and melody of chants and songs.

9. To develop an understanding of Hawaiian place names, including, in some cases, the systems or methods used in naming areas of land, fresh water, and/or sea.

10. To develop an understanding and appreciation of Hawaiian names as traditionally bestowed upon newborn children by Hawaiian speaking senior members of the *'ohana*.

11. To encourage an interest among students in the athletic endeavors and quieter pastimes of the Hawaiians, including surfing, canoe paddling, various games such as *'ulu maika and kōnane, kapa,* quilt making, *lauhala* and *launiu* (coconut leaf) weaving, and the making of adornments using the various plants, flowers, leaves and nuts found throughout *Hawai'i nei.*

12. To develop a knowledge of history and historical figures, important pre-contact *ali'i,* cultural/mythological/lengendary heroes, and other literary characters found in the corpus of Hawaiian literature comprised of books, Hawaiian newspapers, manuscripts and chants.

13. To encourage and assist those students who are interested in doing genealogical research by introducing them to pedigree charts, the locations of and how to use the genealogical research sections of the Hawai'i State Archives, the Bureau of Vital Statistics, the Bureau of Conveyances, the Hawai'i State Library and those services available to the public through the Church of Jesus Christ of Latter-day Saints (Mormon), and by discussing with them how important genealogies and oral history were to Hawaiian families both in former times and to many still today.

14. To develop a fuller understanding of the importance of fishing and farming to the Hawaiian, including the techniques employed, the religious rituals and significance associated with such techniques, and the methods of distribution, preparation and consumption of the sea/fresh water foods and the farming produce.

15. To develop a refinement in the appreciation of Hawaiian *hula kahiko* (ancient dances) and *hula 'auana* (modern Hawaiian dances to instrumental music) based on increased understanding of the cultural, linguistic, and historical/legendary aspects of the dances and accompanying chants and songs.

16. To develop a more complete understanding of the part nature conservation played in the lives of the Hawaiians during the thousand years before European contact and to relate that understanding to a model for living in harmony with nature in our modern-day lives.

17. To develop a sensitivity to and an appreciation of the positive influences that non-Hawaiian ethnic groups have exerted on the Hawaiian cultural heritage experienced to some degree by all residents of the State. These influences include, but are not limited to, the introduction of the writing system, the introduction of the Western system of musical notation, the introduction of musical instruments, such as the *'ukulele,* guitar and violin, and the introduction of various species of flora now fully incorporated into Hawaiian *lei*-making.

18. To develop an understanding of the effects and the extent of the negative influences that non-Hawaiian ethnic groups have exerted on the Hawaiian cultural heritage since foreign contact in 1778. These influences include, but are not limited to, the introduction of diseases, money-based economy, noxious plants and destructive animals, the foreign concept of land tenure, and the imposition of conflicting cultural values.

19. To develop an acquaintance with the religious aspects in the life of the Hawaiian people in pre-contact times, during the missionary period and in more modern times.

20. To develop an understanding of and appreciation for the Hawaiian method of solving problems known as *ho'oponopono,* which is still used by families, groups and organizations up to the present day.

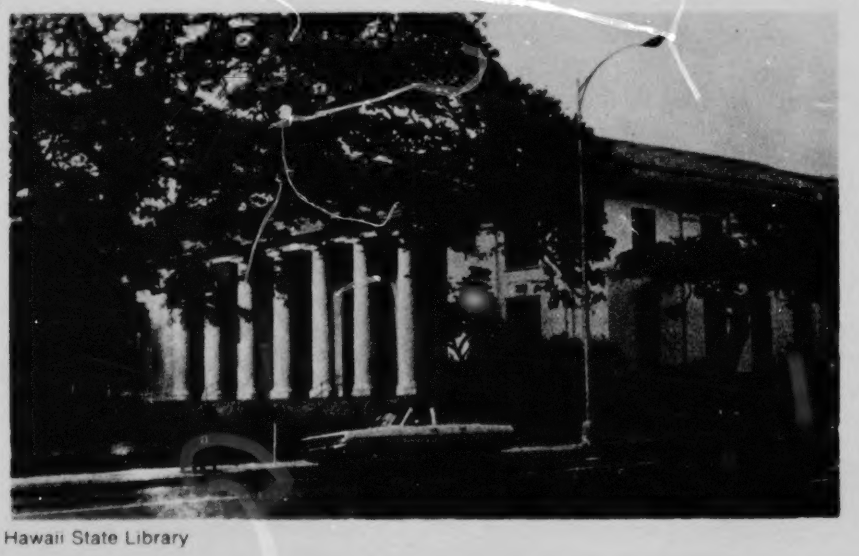
21. To develop, through comparison with Hawaiian language and culture, a fuller understanding of the close relationships which existed and still exist with other Polynesian cultures and languages.

22. To encourage artistically talented students to express their interest in the Hawaiian cultural heritage experience by composing their own poetry and songs in Hawaiian and English, by studying and presenting the choreography of Hawaiian dances, and by physically rendering the essence of their interest through the artistic media of drawing, painting, sculpture, woodcarving and the like.

PROGRAM OBJECTIVES: LANGUAGE SKILLS

The student should be able:

1. To listen to and comprehend the Hawaiian language when spoken at a normal speed on a subject within the range of the student's experience.
2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.
3. To understand and use various aspects of non-verbal communication common to native speakers of Hawaiian.
4. To read material on a given level with direct understanding and without translation.
5. To write about a subject within the range of the student's experience using authentic Hawaiian patterns.
6. To develop a better command of the English language through additional perspectives gained by studying another language.
7. To learn basic grammar and usage.
8. To learn to think in Hawaiian, the ultimate goal of language study.



Hawaii State Library

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THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE OBJECTIVES IN THE HAWAIIAN LANGUAGE PROGRAM

The Master Plan for Public Education in Hawai'i mentions a number of educational purposes which relate to the Asian, European and Pacific Language Program. One purpose concerns helping students to understand and to appreciate other individuals belonging to social, cultural and ethnic groups different from their own. Another purpose concerns developing a responsibility to self through working toward self-fulfillment and developing a positive self-image and self-direction. And still another purpose deals with helping students acquire the skills of listening, speaking, reading and writing.

The Asian, European and Pacific Language Program has, in varying degrees, either a direct or an indirect influence on the attainment of many of the Foundation Program Objectives which are translations of the educational purposes.

The actual program goals and program objectives for learning culture and language are listed in the Foreign Language Program Guide, published in October 1977. Those specific to Hawaiian are found in this guide.

The performance expectations found on pages 11 and 12 are more refined guidelines of the expected outcomes at the classroom level. The performance expectations are delineations of the program objectives.

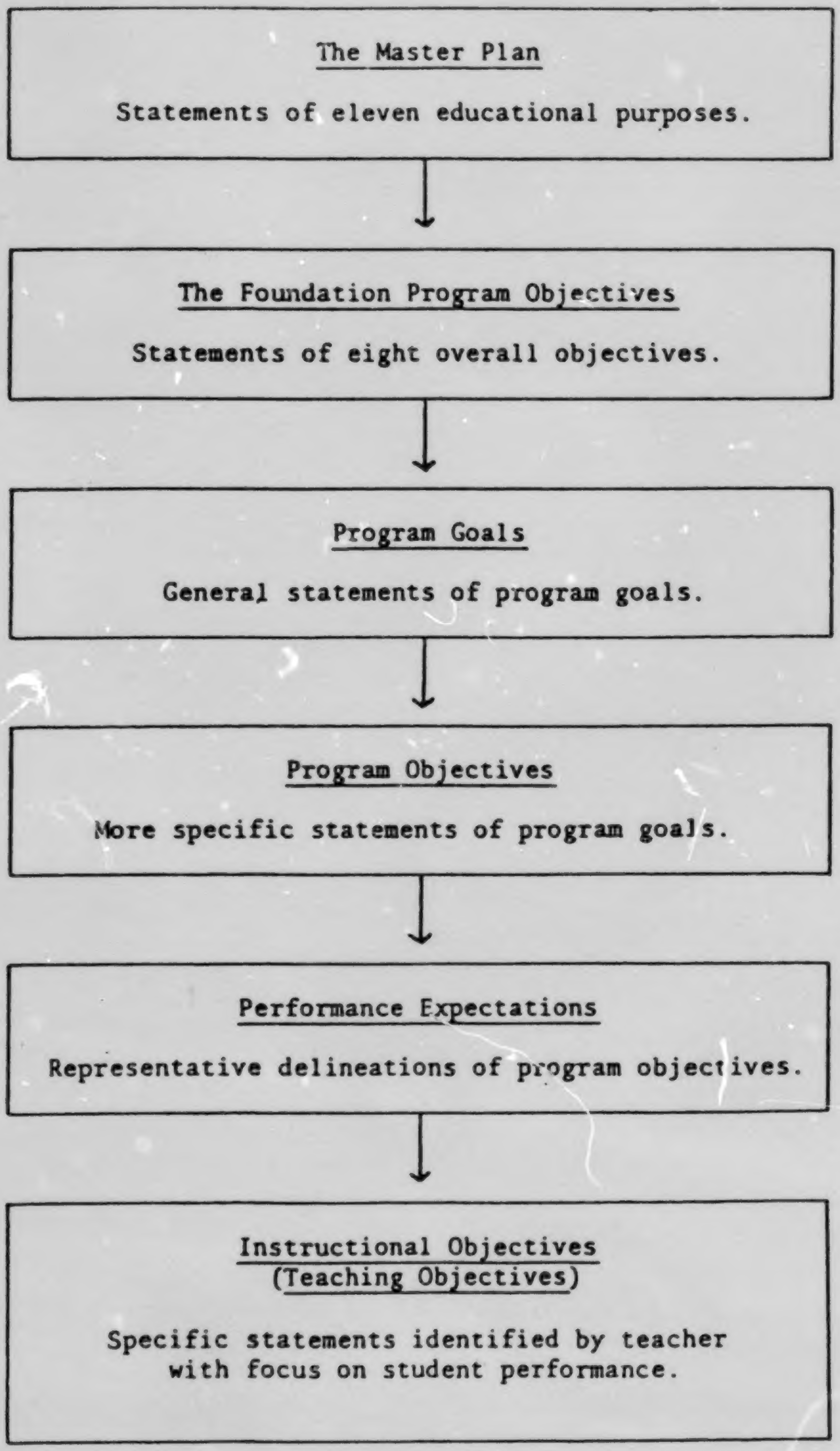
The teacher must bear in mind, however, that the performance expectations are by no means exhaustive or inclusive. They serve only as guideposts by which teachers can identify instructional or teaching objectives.

A graphic illustration of the hierarchy of relationships is found on the following page.

KAUAʻI
LIHUE
NIʻIHAU
OʻAHU
Pearl Harbor
HONOLULU
Waikiki
MOLOKAʻI
WAILUKU
MAUI
LĀNAʻI
KAHOʻOLAWE
HAWAIʻI
HILO

The 50th State

GRAPHIC ILLUSTRATION OF THE HIERARCHY OF GOALS, OBJECTIVES, AND PERFORMANCE EXPECTATIONS IN THE HAWAIIAN LANGUAGE PROGRAM


The Master Plan
Statements of eleven educational purposes.
The Foundation Program Objectives
Statements of eight overall objectives.
Program Goals
General statements of program goals.
Program Objectives
More specific statements of program goals.
Performance Expectations
Representative delineations of program objectives.
Instructional Objectives
(Teaching Objectives)
Specific statements identified by teacher
with focus on student performance.

PERFORMANCE EXPECTATIONS FOR ASIAN, EUROPEAN AND PACIFIC LANGUAGES

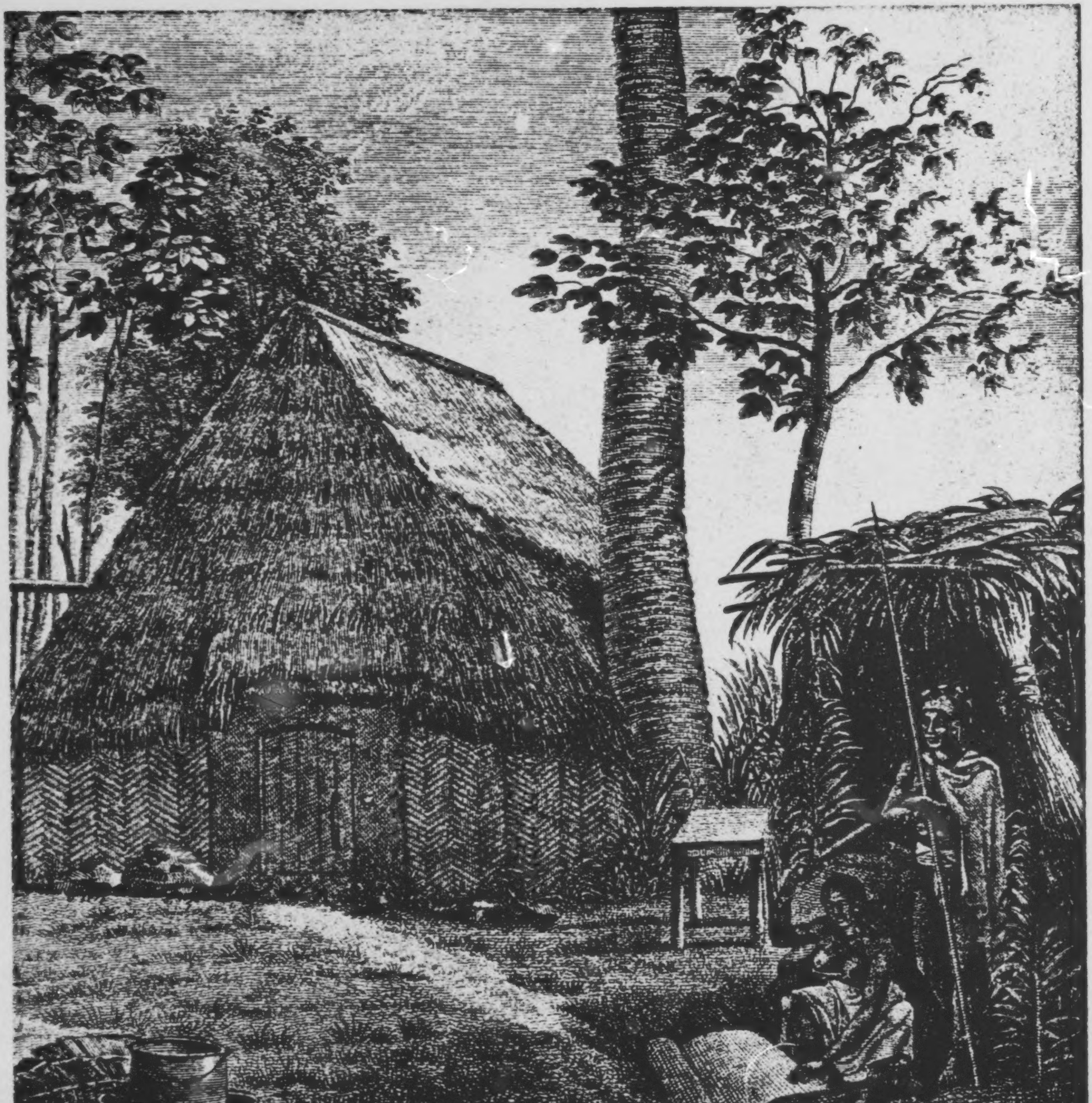
First Year of the Language	Second Year of the Language	Third Year of the Language
• Discusses some ways in which cultural differences (e.g. proximity of speakers) play important roles in verbal communication.	• Relates how similarities among cultures are partly caused by the increasing ease of communication and travel.	• Demonstrates an awareness of notable events, conditions, and ideas which have influenced language and its culture.
• Explains how knowledge of a new language enhances the potential for new experiences.	• Explains how one's own perspective has been broadened through the study of a new language and the culture associated with it.	• Discusses some of the major personalities which have influenced the history of the country(ies) where the new language is spoken.
• Explains how cultural value differences can be understood through the study of a new language.	• Compares the culture of the country(ies) where the new language is spoken with one's own.	• Recognizes how the values and traditions of a country are often reflected in its language.
• Discusses the role a new language plays in meeting society's needs for communication among countries and cultures.	• Discusses ways in which types of art forms vary among cultures.	• Identifies, selects, and uses alternative solutions to interpersonal conflicts which might arise from cultural differences.
• Participates in aesthetic expressions of the new culture, such as dancing, singing, and cooking.	• Explains the way in which the art forms of a culture reflect its values, customs, and environment.	• Demonstrates the understanding that the art forms of a culture reflect its values history and environment.
• Identifies selected art forms that are representative of the new culture.	• Identifies selected art forms that are representative of the new culture.	• Uses the aesthetic expressions of the new culture (such as music, art, performing arts literature, cooking, and architecture) for one's own enrichment.
• Discusses some aesthetic contributions of the culture and the new language to American life.	• Demonstrates an understanding that the art forms of a culture reflect its values, history, and environment.	• Demonstrates an aesthetic aspect of the new culture through art, dance, dramas, etc.
• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads and comprehends cultural information written in the basic vocabulary of the new language.	• Identifies some major writers and works in the new language and comments on their influence upon the language and the culture.

First Year of the Language	Second Year of the Language	Third Year of the Language
• Reads, with general comprehension, simple selections in the new language.	• Reads, with general comprehension, literary selections in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.
• Writes basic sentences in the new language.	• Reads aloud written material in the new language to enjoy its rhythm, tone, and sound.	• Reads, with general comprehension, simple literary selections in the new language.
• Exchanges amenities with a speaker of the new language.	• Creates an original paragraph in the new language.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.
• Demonstrates sensitivity to the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Reads simple stories and poetry in the new language which evoke personal aesthetic pleasure.	• Corresponds with a speaker of the new language.
• Communicates with a speaker of the new language using basic vocabulary including numbers and measurement.	• Corresponds with a speaker of the new language.	• Creates an original composition in the new language.
	• Demonstrates sensitivity to the needs of a speaker of the new language by responding to verbal and non-verbal cues.	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.
	• Communicates with a speaker of the new language using basic vocabulary including numbers, measurement, and money.	• Uses insights gained through the study of the new language to enhance interaction with people who speak the language.
	• Converses in the new language in a familiar situation.	• Converses in the new language in a familiar situation.
	• Identifies stories, poetry, and music of the new language and culture which evoke personal aesthetic pleasure.	• Uses the new language for personal enjoyment.
		• Listens to selected literary art forms in the new language.

CHAPTER 2

Mai ha'alele i ke a'o.
Do not refuse to be taught.
(Knowledge is that which one absorbs.)

"Houses of Kalanimoku," prime minister of Hawaii, drawn by A. Pellion in 1819. He was the artist on the voyage of Captain Louis de Freycinet.



THE FOUR SKILLS

The section on the "Overall Goals of Foreign Language Study" in Hawai'i as written in the Foreign Language Program Guide begins with the following:

1. To listen to and comprehend the foreign language (in this case, the native Hawaiian language) when spoken at a normal speed on a subject within the range of the student's experience.

2. To speak well enough to communicate directly with a native speaker within the range of the student's experience.

3. To read material on a given level with direct understanding and without translation.

4. To write about a subject within the range of the student's experience using authentic patterns of the people whose language is being studied

These are the primary skills which are to be sought through the study of languages.

ʻIolani Palace

THE FOUR LANGUAGE LEARNING SKILLS

The four skills that are involved in language learning are the two receptive skills--listening comprehension and reading--and the two productive skills--speaking and writing. Many teachers tend to be overly concerned in the beginning with the productive skills and do not spend enough time working and drilling their students in the receptive skills.

Some audio-lingual teaching methods which are used to teach European languages stress a non-reading segment at the beginning of the course and then a natural progression through the four skills which one acquires when learning one's own native language, i.e., listening comprehension, speaking, reading and finally writing.

According to Kenneth Chastain in his text *Developing Second-Language Skills: Theory to Practice*, it has been shown that the "hypothesized transfer from oral to written skills has not occurred in actual practice. Learning the oral skills first has not automatically improved the students' reading or writing ability."[1]

He goes on to explain why this stress on oral skills does not necessarily improve reading comprehension by saying that "the extrapolation of theory from the first-language acquisition process to second-language teaching techniques is somewhat tenuous."[2] Since languages are different and students' learning abilities are different, it is recommended that the teacher appeal to as many of the senses as possible in presenting the material to be learned. Some students will pick up vocabulary and grammatical material orally and aurally and feel comfortable in such an environment, whereas others who have been conditioned to book learning will get panicky when faced with strictly oral presentations. It would seem logical that the teacher would modify or completely change the teaching method being used if it were found to interfere with the learning abilities of the majority of the students in the class.

Being flexible and more highly attuned to students' learning problems is perhaps more important for language teachers than for others. Since the students' learning is cumulative, it is most important that the teacher not forge ahead just to meet a syllabus date if a good basic foundation has not yet been laid in the minds of the students.

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[1] Kenneth Chastain, *Developing Second-Language Skills: Theory to Practice* (Chicago, 1976), p. 279.

[2] *Ibid*.

THE LISTENING SKILL

In developing the listening comprehension skill the Hawaiian language teacher is striving to create the ability within the student to understand native speech at normal speed in free or unstructured situations. In attending a *Lā Kūkahekahe ('Ahahui 'Ōlelo Hawai'i*-sponsored Conversation Day for students, teachers and native speakers), talking to a *kupuna,* or conversing on a telephone in Hawaiian, the student will be able to understand most of what is being said. This is not to say that the student will understand every single word. Native English speakers frequently hear words that they don't understand exactly or at all and yet, from the context of the sentence, they are able to guess some meaning.

This is what the Hawaiian language teacher must stress to the students--listen for clues to increase understanding. They must learn to listen to the whole utterance and make deductions instead of being frustrated and thrown off just because they missed one word.

The student must also be taught that it is not against some unwritten law to interrupt or in some other way communicate to the speaker that understanding has not taken place. Tilting the head, furrowing the brow, emitting a quizzical grunt, or simply asking, "*Pehea?*," will indicate to the speaker that something needs to be repeated. The students do this frequently when speaking English or pidgin so they should be informed that it is also okay for them to do so when listening to a Hawaiian speaker.

Finally, the student should also be shown that, in face to face situations, the listener has a definite role to play in carrying the conversation forward with appropriate Hawaiian verbal and non-verbal responses. Pointing out to the class how difficult it is to continue talking, even in English, when your listener sits silent and immobile is an effective way of making them aware of their unconscious English speaking "listener behavior." Once this is accomplished, the teacher can help students learn the Hawaiian murmurs and motions to use as an "active" listener.

Developing Listening Skills Initially

Teachers of the Hawaiian language do not share the same problems that many other second-language teachers must overcome in this initial phase. In general, Hawaiian shares sounds with English to the extent that the students do not have to learn completely new and unfamiliar sounds or tones. Several problems do present themselves, however, and the teacher should begin work on them immediately.

As can be seen in the following chart, listening comprehension problems may be encountered by the beginning students when dealing with the glottal stop *('okina)*, vowels marked with the vowel-lengthening macron *(kahakō)*, and the dipthongs (vowel clusters).

PRONUNCIATION OF HAWAIIAN: IN RELATIONSHIP TO THE LISTENING SKILL

The following is quoted from the Puku'i-Elbert Hawaiian Dictionary:[3]

Consonants

p, k	about as in English but with less aspiration
h, l, m, n	about as in English
w	after *e* and *i* usually like /v/; after *o* and *u* usually like /w/; initially and after *a*, like /v/ or /w/
'	a glottal stop *('okina)*, similar to the sound between the *oh's* in English *oh-oh*

Vowels

Unstressed:

a	like /a/ in above
e	like /e/ in bet
i	like /y/ in city
o	like /o/ in sole
u	like /oo/ in moon

Stressed:

a, ā	like /a/ in far
e	like /e/ in bet
ē	like /ay/ in play
i, ī	like /ee/ in see
o, ō	like /o/ in sole
u, ū	like /oo/ in moon

Note: Remember that these are pure vowel sounds--they should not have off-glide at the end, i.e., they should not change in vowel quality at the end of the sound.

Rising Dipthongs

ei, eu, oi, ai, ae, ao, au	these are always stressed on the first member but the two members are not as closely joined as in English.

The teacher should be especially careful in presenting and in evaluating the students' repetition of the dipthong sets which are frequently mispronounced:

ae vs. ai
ao vs. au
oe vs. oi

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[3] Mary Kawena Puku'i and Samuel H. Elbert, Hawaiian Dictionary (Honolulu, 1975), p. xxxvii.

Several activities should be planned to impress upon the students the importance of aurally discriminating the environments where the *'okina* and *kahakō* are present and where they are absent. Frequently the student will find that understanding the word being spoken will depend on hearing the glottal stop and/or the lengthened vowel. This indicates, therefore, that these two elements are phonemes of the Hawaiian language; that is, they can be the contrastive element in minimal pairs of sounds in the Hawaiian language where the only difference in meaning will be the presence or absence of the glottal stop or the lengthened vowel.

Once the teacher has explained the existence of these phonemic differences, a few exercises should begin to get the students to hear the differences. Since a basic exchange to be used early in the course is:

'O wai kou inoa?	What is your name?
'O ___ ko'u inoa.	My name is ____.

the two words *kou* and *ko'u* can be contrasted together with a noun in an exercise using pointing to see if the students hear and understand the differences at a phonemic level.

Such an exercise could consist of such *O*-possessed words as *ka'a, lole, pāpale, makuahine, kupuna kāne* following *kou* or *ko'u*. The teacher tells the students to point to themselves when they hear the word *ko'u* (my) and to a partner in "conversation" when they hear the word *kou* (your). The teacher should be sure to stress to the students that the teacher or the tape is simply quoting what the student would be saying in the conversation if the student were able at that point to converse in Hawaiian. This is to avoid the confusion of bringing the physical presence of a third person (the teacher) into the dynamics of the "conversation" between the two students at this time.

The teacher says:	The student points to:
ko'u lole	self
kou pāpale	partner
kou makuahine	partner
ko'u ka'a	self
ko'u kupuna kāne	self

To determine whether the students are hearing the differences between declarative and interrogative sentences and declarative and imperative sentences, the teacher can draw the punctuation symbols /./, /?/, and /!/ on the board or put them on a handout quiz-type answer sheet. Upon hearing a sentence, the students are to point to a symbol on the board or circle the appropriate symbol on their paper.

In variations of this activity later on when reading and writing have been introduced, the teacher can write words on the board or overhead projection film and the students can be told to point to the word on the left or right of the board or screen as the teacher reads the words. Of course, when the students are able to write, short vocabulary quizzes or dictations will tell the students themselves and the teacher whether or not they are hearing the glottal stop and the lengthened vowels when they are pronounced.

As the students progress in their vocabulary building and structural understanding, the teacher should use such techniques as direct questions, indirect discourse, and short readings after which questions are asked in English or Hawaiian depending on the difficulty level of the material.

Students need to attune their ears to the rhythm of the Hawaiian language since few of them have the opportunity to hear native speakers on a regular basis. This may be accomplished by having them listen to Hawaiian language broadcasting on local radio when available, by having them listen to taped portions of such broadcasts or to taped conversations, by having them listen to live conversations between the teacher and the native speaker drillmaster if available, or by having them listen to the teacher discourse briefly in Hawaiian or read passages from Hawaiian prose or poetry. This should be done to make them aware of pronunciation, rate of speed, intonation, stress, type and frequency of juncture and liaison, means of indicating comprehension, and volume.

Districts within the Department of Education have been allotted money for the native speaker Language Drillmaster program. This money may be available to the Hawaiian language teacher on a revolving basis and so interested teachers should inquire at their schools and at the district level. A machine that some teachers have found helpful is the Language Master tape machine which employs cards with magnetic tape attached to the bottom. A picture, number, word or sentence can be put on the card with a Hawaiian utterance recorded on the tape and the students can use this to work on their own time for listening comprehension and speaking practice.

Aspects of Hawaiian which are aurally similar to English but have different meanings should be explained, e.g., the frequent use of 4th level intonation to indicate pleasure and friendliness as opposed to its rare use in English which denotes disbelief or extreme surprise and implies effeminacy.

The close relationship between pidgin and Hawaiian stress and intonation, word order and means of indicating comprehension should be pointed out and the students should be encouraged to use their knowledge of pidgin in learning Hawaiian. This can be particularly helpful for pidgin-speaking students who have been told that the one aspect of language in which they have any skill is "bad" or "sub-standard"; instead it can be viewed as a tool and a natural advantage in learning Hawaiian.

The Importance of Listening

Since students do not need to listen so carefully in English in order to understand what the teacher is saying in class, they will carry over this same habit in the Hawaiian language classroom. It is important that the teacher stress FROM THE BEGINNING that a language learning class is NOT the same as a Hawaiiana class or math class or any other kind of class that they have taken in their native language. Language researchers have found that they must hear three to five times as much in a language class as in a native-language based class. They must develop their auditory memory and acquire listening skills which can only be done if their short attention spans and poor listening habits are overcome by the diligent work of a knowledgeable teacher in the initial weeks of the Hawaiian language class.

In the second half of Kenneth Chastain's previously cited text, numerous examples are given of activities which build aural discrimination, perception and auditory memory, comprehension and even affective sensitivity. It is highly recommended that the Hawaiian language teacher acquire this text, which thoroughly discusses second-language learning and teaching in theory and, more importantly for the classroom teacher, in practice.

Below are quoted twelve tips to teachers which can be used to stimulate student attentiveness in class:

1. Tell the students why they need to listen.
2. Explain the frustrations that may accompany attempts to comprehend the spoken second language.
3. Call on students in random order. Keep them guessing as to who is next.
4. Expect and encourage participation. They must listen to participate.
5. Keep the pace moving at a clip sufficient to maintain interest.
6. Be interested yourself in what is going on.
7. Have fun. Occasional laughter will do as much as anything to keep some students involved in class activities.
8. Select content to which the students can relate.
9. Provide a variety of activities.
10. Be responsive to student ideas and input in the class. Nothing is so interesting as to see one's own idea incorporated into some future class.
11. Give them material worth listening to and at a level consistent with their capabilities.
12. DO NOT PERMIT STUDENTS NOT TO LISTEN. Students who spend day after day in your class wandering listlessly through a dream world of their[4] own cannot be successful second-language learners.

Finally, the Hawaiian language teacher should include testing for listening comprehension in any testing program just as testing for speaking, reading, and writing skills would be included. Early in the course this can be accomplished by setting up an answer sheet with, for example, answer "a" being "glottal stop" and answer "b" being "no glottal stop". The same can be done for the lengthened vowel. The teacher could put "long" and "short" for answers "a" and "b" on the answer sheet. As the teacher says the word or as taped material is played, the student simply circles the correct symbol or answer. The other three skills are not needed nor are they being tested. For example:

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[4] Chastain, op. cit., p. 286.

A.	Glottal stop	vs.	no glottal stop	B.	Long vowel	vs.	short vowel
1.	a		b *	1.	a *		b
2.	a *		b	2.	a		b *
3.	a *		b	3.	a *		b
4.	a		b *	4.	a *		b

The teacher says:

A.	1.	*kou*	(vs. *ko'u*)	B. 1.	*'ehā*	(vs. *'eha*)
	2.	*ma'i*	(vs. *mai*)	2.	*kaua*	(vs. *kāua*)
	3.	*ho'iho'i*	(vs. *hoihoi*)	3.	*huhū*	(vs. *huhu*)
	4.	*pau*	(vs. *pa'u*)	4.	*pa'ū*	(vs. *pa'u*)

The teacher will have gone over these and similar sets previously so that when the test is administered, the second half of the minimal pair is not said.

A similar type test can be administered when the reading of Hawaiian words with the correct marks has been introduced. However, the actual words can be printed on the answer sheet. For example:

1.	( )	*pau* *	( )	*pa'u*	
2.	( )	*pa'u*	( )	*pā'ū*	*
3.	( )	*kauā* *	( )	*kaua*	
4.	( )	*uliuli* *	( )	*'ulī'ulī*	
5.	( )	*kupuna*	( )	*kūpuna*	*

An example of this type of listening comprehension test is given in the appendix. The teacher can use the form given and vary the test almost limitlessly since different words can be chosen each time the test is administered. It is perhaps easier on the teacher and fairer to the students if the test is taped beforehand by the teacher or some other speaker so that everyone hears exactly the same thing each time one particular form of the test is given.

In her second edition of Modern Language Testing (1977), Rebecca M. Valette describes numerous ways of testing all four skills. In testing for listening comprehension, teachers can use drawing tests to see if the students understand time telling, dates and arithmetical operations. Other types of tests use pictures on the answer sheet. A single picture can be used for true-false testing. Several lettered pictures can be presented while the teacher utters a phrase; the student then circles the letter of the picture which corresponds to the utterance.

A list of vocabulary pictures can be put on the board or on the answer sheet. The teacher says a sentence and the student puts the letter of the appropriate vocabulary picture on the answer sheet.

Multiple pictures can also be used for testing listening comprehension, as can brief dialogues, situational conversations, question-answer and statement-rejoinder items, and completion-of-thought items.

Grammatical forms can be tested using multiple choice answer sheets also. The student could be given an answer sheet where "A" means singular or past and "B" means plural or non-past. As sentences are read wherein singular-plural items or past-non-past items are being tested, the student simply circles "A" or "B".

Many other types of listening comprehension tests are suggested in Valette's book, which is highly recommended to Hawaiian language teachers.

Illustration by Douglas Char

THE READING SKILL

Although many texts tend to place the speaking skill after the listening comprehension skill, this guide will discuss the reading skill second since this skill is a receptive skill along with listening. In reality, in most second-language classrooms, most teachers teach an eclectic method which introduces all four skills very early in the first year.

Many students are tied to the written word and panic when required to do everything orally. The teacher should try to wean such students away from strict dependency on the written word in order to improve the students' auditory memory, sound perception and discrimination, and message decoding and reaction abilities.

However, it should also be recognized that the judicious use of written material in the first few weeks of the course can speed up the students' acquisition of receptive skills so that they may begin to work earlier on their productive skills of speaking and writing.

Unlike other second-language written materials, written Hawaiian will not be unfamiliar to the majority of the students in the beginning Hawaiian language class. They see it in street names and place names, people's names, well-known vocabulary words used in English and pidgin, Hawaiian songs, and common phrases and greetings used in promotional and other types of materials seen in brochures, magazines, newspapers, greeting cards and signs.

The Hawaiian language teacher's biggest problem initially will be to make the students understand that all the sounds used in speaking Hawaiian are not fully represented by the traditional twelve letters used since 1826. The Hawaiians were using as allophones the sounds /k/ and /t/, /l/ - /r/ - and sometimes /d/, and /v/ and /w/. Since the missionaries could determine no phonemic differences in the usage of the various sounds in each set (the allophones), they voted on which sounds were heard most frequently in their mission stations and the twelve letter *Pī'āpā* (Hawaiian alphabet) was finally decided upon for printing purposes. It included the letters *a, e, i, o, u, he, ke, la, mu, nu, pi,* and *we.* In spite of this "official" alphabet since 1826, some Hawaiian speakers on most islands still use the sound /t/ in certain environments and Hawaiian speakers from Ni'ihau frequently use the sound /r/. As was seen in the pronunciation guide quoted from the Pūku'i-Elbert Hawaiian Dictionary (p. 16), both the /v/ and /w/ sounds are appropriate depending upon the phonetic environment; however, only the letter "w" is used in writing.

Other problems not addressed by the early missionaries and only haphazardly addressed by subsequent lexicographers include inconsistencies in marking the glottal stop and long vowels and the orthography of certain words.

The Puku'i-Elbert Hawaiian Dictionary in its various editions was the first dictionary to include consistently the *'okina* and *kahakō* in spelling Hawaiian words. Previous dictionaries had either used all manner of marks or had ignored the matter entirely. The teacher should note that there are a few typographical errors in the Hawaiian Dictionary and the latest edition should be used for reference whenever possible since revision and updating have taken place over the years.

To address the problem of orthography, interested Hawaiian language teaching professionals formed an orthography committee within the *'Ahahui 'Ōlelo Hawai'i*, the professional Hawaiian Language Association, to attempt to resolve the many problems faced by Hawaiian language teachers in teaching and using a somewhat non-standardized written Hawaiian language. During 1978 the group met bi-monthly over a period of several months to discuss and decide upon a standardized orthography which would be used and taught by the Hawaiian language teachers in Hawai'i.

The combination of certain morphological components was looked at carefully. If the morpheme was a word and could stand alone, in general it was so written. If, however, the morpheme was not a word and could not stand alone, it was written in combination with another morpheme. For example, the word for parent in Hawaiian is *makua*. The word for mother is made up of two morphemes: *makua* (parent) and *hine* (morphological suffix indicating feminine gender). *Makua* can stand by itself, *hine* does not have a meaning by itself; therefore the word for mother is written together: *makuahine*.

In contrast, the word for father is made up of two morphemes which are words, *makua* (parent) and *kāne* (male); therefore it is written separately, *makua kāne*, in the revised orthography.

In the same way, the word for he or she, previously written *'oia*, has been rewritten *'o ia*. The first morpheme indicates the subject marker and the second means he or she and both can be used in other environments by themselves.

The results of the orthography committee's research and deliberations are presently being disseminated to interested persons for their input and should be available in 1979. Copies can be acquired by writing to the *'Ahahui 'Ōlelo Hawai'i* at P.O. Box 22902, Honolulu, Hawai'i 96822. A summary of the report is included in the appendix of this guide.

Phases in Teaching Reading

Since the writing system used to represent Hawaiian sounds is more phonetic than that used in many languages, including English, the problem of getting the students to give the appropriate sounds for the symbols being read should not prove too difficult. However, this presupposes that the teacher uses materials in the beginning level classes which have been printed with the correct marks.

When the use of the *'okina* and *kahakō* was newly introduced in the 1950's and 1960's, numerous native speakers were heard to bemoan the fact that the Hawaiian language was being changed. Those native speakers do not usually need any kind of marks to help them read written Hawaiian because they can usually process the word through their computer, as it were, and come out with the correct pronunciation and meaning based on context. They can pick up a Hawaiian Bible and read flawlessly with complete comprehension. Beginning students, however, cannot do this. If they are given unfamiliar material which is unmarked, it is almost impossible for them to read even one sentence without making errors in pronunciation.

Therefore, it is important to use marked materials in beginning classes. It is also important to stress to the students that the Hawaiian language is NOT being changed simply because the marks have been added. The marks represent certain sounds which the Hawaiians (and other Polynesians) have been making for centuries but which the early missionaries, with their lack of linguistic training, did not differentiate with symbols as they did with the vowels and other consonants. Modern linguists have now come to the non-native speaker's aid by suggesting the present marks.

A worksheet entitled "The Hawaiian Sounds and the Marks" is included at the end of this guide (in the Appendix) which the teacher can photocopy and distribute to the students as a first-phase reading and pronunciation exercise. All of the words listed thereon are actual Hawaiian words although it is not important in the beginning classes to go through the meanings. With this or with any other type of beginning reading worksheet, the teacher should model the pronunciation first until the students are able to match the symbol with the sound it represents.

This can be introduced after the kind of listening comprehension testing which was described on pages 19 - 21. As a basic tenet, the teacher should not have the students try to read material in Hawaiian to which they have not been exposed orally. This also applies to basic sentences and dialogues.

Of course, once the student becomes proficient in matching the correct sound with the printed symbol, i.e., reading correctly aloud; then the student should be encouraged to read other materials on his/her own. For upper level students who welcome a challenge, original source material, such as the Bible or the Hawaiian newspapers, can be used in their unmarked versions. One means of providing some kind of psychologically reassuring transfer would be to give the students unmarked versions of readings which they already know well from previous study. Their ability to pick out the words in context and to pronounce them correctly is learned, but it is the same kind of ability that native speakers use when reading unmarked materials. This should be pointed out to the students and they should be praised for having progressed to the point where they can handle original, unmarked materials.

Once the students are able to match the correct sound with the symbol representing it, the teacher should move along to vocabulary building and to basic sentences or dialogues.

The first set of basic sentences or dialogue should be introduced orally to attune the students' ears to the correct pronunciation, rhythm, and intonation. Then the teacher should permit the students to look at the material and to perform together in choral repetition mimicking the teacher. Care should be taken to read the material in natural rhythm or breath groups. Difficult passages can be handled using the "build-up-from-the-end" method so that the correct rhythm of the sentence as a whole may be maintained through each expansion in the repetition. As an example of the technique, look at the following long but relatively simple sentence:

Ua hele mākou i ka hale ki'i 'oni'oni i ka pō nei i ka hola 'ehiku me nā hoa aloha.

It would be a very rare student whose auditory memory were so sharp as to remember this whole sentence upon first hearing it. Reading it would be less difficult. Most students would read it word for word instead of naturally in phrases or rhythmic groups.

Therefore, in this technique, start the repetition drill from the final phrase and work up to the whole sentence. This reinforces the students' memory of the end of the sentence, which is where most of them "run out of gas" and drop out of the choral repetition or reading. For example, have them repeat:

...me nā hoa aloha.

...i ka hola 'ehiku me nā hoa aloha.

...i ka pō nei i ka hola 'ehiku me nā hoa aloha.

...i ka hale ki'i 'oni'oni i ka pō nei i ka hola 'ehiku me nā hoa aloha.

Ua hele mākou i ka hale ki'i 'oni'oni i ka pō nei i ka hola 'ehiku me nā hoa aloha.

Since intonation in a Hawaiian declarative sentence does not seem to be as crucial to understanding as it is in some languages, this kind of technique falls into the category of "How to relieve the boredom of pattern practices" or "How to relieve the boredom of choral reading exercises", i.e., use variety in teaching!

After the basic sentences or dialogue sentences have been presented, on subsequent days the teacher can put isolated sentences on the board and have the students read them chorally and individually. Another technique to be used in this phase could be to have them read the sentences in reverse. This is not going to help their rhythm but it will help them see the words in isolation, thus forcing concentration on the individual items and preventing memory from being brought into play. This stems from a problem encountered by those teachers who use a truly audio-lingual approach wherein the student has thoroughly memorized the sentences in an oral-aural mode. When faced with the sentences on the printed page, some students merely repeat the sentences from memory rather than really read them. Although this is not likely to happen in Hawaiian language instruction since such thorough audio-lingual materials are not yet available, it is something teachers should be aware of, particularly when dealing with students who have demonstrated low reading ability in English.

To detect this type of compensation on the part of the poor reader, the teacher can vary the vocabulary slightly within the sentence and see if the student reads the new version correctly. If not, then the teacher will have to work individually with this type of student. Under no circumstances should the student be called down publicly for this kind of compensation. Indeed, this ability to learn orally presents a distinct advantage in the second-language learning classroom if the teacher is *akamai* enough to know how to use it to help the student learn. In addition, numerous examples have been seen of students who were poor readers and mediocre in general, academically, but who became inspired to learn and overcame these early disadvantages through success in the Hawaiian language classroom. May your teaching be such an influence on this kind of student!

Another technique is to use flash cards to drill isolated words or phrases, varying the order in which they appear. Go through ten or more words at a time, calling for individual reading. Flash cards frequently prove advantageous because they require instantaneous recognition and response on the part of the student.

The teacher may also choose to write ten or more words on the board in no special order or connection. The students may read these chorally and then individually. To reinforce comprehension, the teacher may create partial sentences, requiring the students to complete them with a word or phrase from the list on the board. The teacher may check further by asking the class to point out the sentence, word, or phrase which describes a particular action, fact, or object or the teacher may ask questions about a sentence to elicit specific words found in the sentence.

Reading Adaptations and Drills

When the students are able to read the basic material well, they may also read dialogue adaptations and pattern drills. This total procedure helps the class make the transition to the next reading phase. The students should not encounter many difficulties in reading this material if it has been reinforced frequently by oral practice. The students should also be reminded that their ears are more reliable than their eyes at this point.

Teachers may initiate the oral presentation of the basic dialogue or sentences of the new unit while the class is still in the reading phase of the preceding unit. Or they may decide on a concurrent audio-lingual and visual presentation of new material. They may wish to introduce the initial elements of the new unit audio-lingually and then follow this up the next day with reading drill and writing practice based on these elements.

Memorization takes place with the aid of the printed word at the same time the class receives further training in sound-symbol association. Each segment of the basic material is presented and drilled in this way until all of it has been mastered. It is well to remember that overlearning is still important at this stage.

After the students have been permitted free use of reading in the review and practice of adapted materials, the occasional error in pronunciation can frequently be corrected by direct oral recourse to the dialogue line where it originated. With books closed, the student should be asked a question orally which would stimulate the response which contains the word or words incorrectly pronounced when the student was reading.

Reading Aloud versus Reading for Comprehension

A distinction should be made between reading aloud and reading for comprehension. Reading aloud helps the student to make the connection between the sound and its written symbol. Sufficient practice to establish this sound-symbol relationship should be provided. However, the teacher and students should be aware that establishing this relationship by reading aloud is a separate and distinct objective from teaching pronunciation and auditory memory, which is enhanced by choral practice, dialogue memorization and pattern practice.

When it appears that reading aloud practice has resulted in correct sound production based on the printed symbol, then the teacher should relegate this type of class activity to a minor position. Students will probably get bored reading aloud after the first few weeks since they are not very stimulated or challenged by listening to others read. The students should be encouraged to read aloud on their own to polish their fluency and phrasing. Occasionally, the teacher can schedule individual reading aloud sessions while other students are doing written work or some other kind of activity.

There are times in any level Hawaiian language class when reading aloud can be a very productive activity. In advanced classes the students may benefit a great deal from reading aloud the parts of a play, a poem or chant, a song, a conversation, a description, or some other types of written materials. At this level, the purpose of the activity is to heighten comprehension, empathy, and feeling, not to improve pronunciation.

Reading for comprehension is a different skill which is more difficult to teach than reading aloud. Material must be selected at the proper difficulty level and the teacher must provide guidelines for understanding what is read and follow-up activities that encourage the students to read and to prepare for class.

Providing a glossary with the reading selection can make the students' job of reading for comprehension easier. In the beginning this is important. Reading for comprehension is a more solitary, private type of activity, and motivation is important in providing the students with the best learning environment. Material must be interesting and appealing so that the student will want to put in the work necessary to comprehend the reading.

Having to look up every word in the selection is counterproductive. Although this can be avoided if the teacher selects material with an eye to the proper difficulty level, the teacher should also make the students aware of how to read for comprehension through content. Many English speakers encounter unfamiliar words in newspapers, magazines, and reports but, instead of rushing to the dictionary, they are able to figure out an approximate meaning from the rest of the phrase.

The teacher should instruct the students to read the entire paragraph or selection several times in order to get some idea of the total meaning. This is related to the idea of skimming that is introduced in some speed reading courses. Instead of wasting the time to look up the first unfamiliar word that the student comes upon, that time can be used to skim twice or three times. Many of the unfamiliar words will then make sense because of the environment in which they are found.

Students must begin to be attentive to larger units,such as "the sentence and paragraph if they are to begin to enjoy and appreciate reading. Looking up each word robs them of this overall picture and leaves them instead with an overwhelming and disconnected mass of information that is both uninteresting and impossible to absorb." [5]

Of course, the student must be encouraged to read in Hawaiian and not to translate everything into English. This is difficult and frustrating but the teacher must keep returning to this point to reinforce the importance of it. If the students force themselves to do this it will improve their over-all comprehension of the whole selection and it will enable them more easily to discuss what they have read in Hawaiian.

Since Hawaiian vocabulary consists of many words which can simultaneously be classified as nouns, adjectives, adverbs, verbs or other parts of speech, it is important to point out to students that clues to meaning can be derived from the word's position in the structure of the sentence.

A somewhat awkward sentence containing five different words spelled "*u - a*" can be constructed to illustrate this point:

Ua ua mai ka ua kani lehua i ua 'āina ua la.
1 2 3 4 5

The first *ua* is in a verbal aspect slot in the sentence and that suggests that the meaning has to do with completed action.

The second *ua* is in a verb or predicate slot. This would suggest that the verb meaning, "to rain," would be appropriate.

The third *ua* follows the definite article *ka* which is a noun marker. Therefore the noun meaning, "rain," would be correct here.

The fourth *ua* precedes a noun and is coupled with the *la* after the noun in a grammatical form which means "that" or "the aforementioned".

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[5] Ibid., p. 315.

Finally, the fifth *ua* follows a noun which suggests an adjectival meaning, "rainy".

Therefore, the meaning of the entire sentence would be: "The *lehua*-rustling rain rained (toward us) in that (aforementioned) rainy land." Although this was a fairly lengthy analysis, once the structural slots are understood by the student, the appropriate meanings are processed fairly rapidly in the student's mind. For unfamiliar words which must be looked up, the student must look at the various types of English meanings and choose that part of speech which fits into the structural slot.

When students have to look up words to build up their vocabulary and their comprehension, they should be told that they should not write the meanings above the words in the reading selection. This is an extremely difficult habit to break and almost all second-language learners are guilty of it because it makes the initial job of reading and of recall much easier. But, in the long run, the student usually does not learn the word because there is no reason to, it's written right there with the English meaning. In order to truly learn the vocabulary, the student should put the word and meaning on index or flash cards or make up a vocabulary list and then study them independently of the reading passage.

For advanced classes, it might be helpful and an interesting class activity to construct a monolingual glossary, in other words, a list of words with the meanings given in Hawaiian instead of English. This kind of activity can lead naturally into playing a game based on the well-known "Password" TV game show. The rules can be modified to permit the clue giver to give either one word clues as is done on TV or else a clue consisting of a phrase which would make the job of guessing the password easier.

Introducing the Reading Assignment

The teacher's responsibility in introducing the reading assignment does not end at the moment when the selection has been given to the students. According to Chastain, three important steps should be taken: the teacher should

1) "try to interest the students in the material they are to read;
2) anticipate and clarify any new vocabulary and structures that may present undue difficulties; and,
3) facilitate their reading with comprehension by giving them guiding questions that help them to read with a purpose."[6]

Follow-up activities must be prepared and carried out in subsequent classes so that the students feel that the work they put into reading the assignment was worth something to them. These activities are much more valuable if they are carried out in Hawaiian instead of English. These activities can range from asking questions in Hawaiian about the selection to having the students retell the story in Hawaiian in their own fashion. If students have questions

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[6] Ibid., p. 319.

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during this time, they should be required and trained early to ask specific questions about specific sections of the selection instead of saying that they didn't understand anything.

Testing Reading

The Hawaiian language teacher is again directed to Rebecca Valette's excellent text Modern Language Testing. The fifth page therein discussing the testing of reading will not be reiterated here or even summarized here. However, the types of testing which she describes and recommends will be presented.

At a basic level, most of the tests given by Hawaiian language teachers are reading tests. Some teachers have the time and equipment to administer speaking tests to their students and some teachers incorporate listening comprehension sections into some of their tests. But the bulk of testing done in the classroom involves some kind of reading test.

Valette breaks the types of reading tests into two general categories: testing vocabulary and grammar via reading and testing for reading comprehension. Most teachers are used to testing for vocabulary. This can be done by the dictation method or fill-in-the-blank method or the multiple-choice method. Other methods include using pictures to stimulate vocabulary items. This avoids the interference of using English. Be sure that the pictures are definite, i.e., there should be no ambiguity in the student's mind as to what you want identified. In a larger scale testing using this technique, whole phrases can be stimulated by a picture. The teacher can either offer several possible sentences in a multiple choice format or else the teacher can require the student to write in the answer (this really tests writing ability however, rather than reading ability).

Grammar testing can be considered a type of reading test since the student is required to read Hawaiian in order to select the correct answer to the item. It is a very bad technique in testing to use misspelled words or fictitious grammatical items in multiple choice possible answers. This puts a burden on the teacher to find good possible but incorrect choices that might distract the student. Teachers who have not had a methods class or a class in constructing tests should at least read up on good testing techniques. Some people who are good teachers of the material are poor testers of the material presented and this is very unfair to the students.

Grammar testing can include items relating to singular and plural determiners or noun markers, placement of adjectives, verbal aspect markers, changing active voice sentences to passive voice, changing normal order verbal sentences to sentences where the agent is stressed, use of the linking *ai* particle, and use of the various other markers and particles.

Under reading comprehension testing, the teacher might test for word recognition. Since many Hawaiian words are really more than just cognates, they are actually English words which have been Hawaiianized, it should not be too difficult for students to recognize such words. In order to give students a psychological uplift when testing, a few of these types of words can be included in the early part of the test. For example, a sentence like the following might be included with instructions to circle or underline the words which come from English:

Ua kelepona mai ke kauka i ka panakō i Pepeluali e pili ana i ka pila no hanele kālā.

A harder type of word recognition item involves reduplicated words or words which have suffixes such as *-na*. Students could be asked to give the root word for *ha'awina, koena, māluhiluhi, 'ōma'ima'i,* or *hulihia.*

In more advanced levels, the teacher can test for understanding of figures of speech and idiomatic expressions. That could be accomplished in this manner:

Complete the second sentence with a paraphrase of the underlined expression.

1. *E pili ana i ke kaikamahine, wahi a ka po'e, pali ke kua, mahina ke alo.*
2. *E pili ana i ke kaikamahine, wahi a ka po'e,* nui loa kona u'i.

The student's answer can be simple Hawaiian which gets the point across. If this paraphrasing in Hawaiian is deemed too difficult for the class, the teacher can put the second sentence of the set in English and have the students give the English figurative meaning or a comparable English idiomatic expression, if one exists.

Testing syntax can mean identifying parts of speech of words in phrases or the tenses (aspects) of the verbs or the objects versus subjects in certain kinds of sentences. Testing reading comprehension can include items which determine if the student understands questions (answers or reactions can be in English), understands what the general topic of the passage is, or knows how to scan or skim for information to be found in a paragraph, a page, or the columns of a newspaper.

Comprehension of reading passages can be tested with questions followed by true-false answer options, multiple-choice options, or written answers in Hawaiian. Comprehension can also be checked by asking questions orally in Hawaiian or English. Complete or partial translations also give the teacher an idea of whether the student completely understood the passage.

Finally, a type of testing procedure developed by Wilson Taylor in the early 1950's, called the CLOZE TEST PROCEDURE, can be used to determine to what extent the student has comprehended and retained information and can guess at probable phrase completions. Essentially, the cloze test consists of a reading passage in which certain words have been omitted on a regular and objective basis, e.g., every fifth or tenth word.

A variation to this technique is called the reading-input format where the test maker suggests two words for each blank, the correct response and a distractor. The distractor may be selected at random from the text in which case the two words may be of different parts of speech or it may be selected specifically by the test maker in which case it would probably be the same part of speech as the correct response.

Another variation is called the multiple-choice format where three or four possible answers are suggested for each blank. Besides being good tests of reading comprehension and communication, cloze tests are easy to prepare and quick to score. After the class studies a longer reading passage, the teacher can prepare a short résumé omitting every fifth word. After the students take this cloze test, the teacher will know whether or not the majority of the class comprehended the sense of the passage and learned the vocabulary and grammatical structures. The teacher can decide whether to accept only exact responses as anticipated or to accept close synonyms. According to Valette, recent experimentation showed "a .97 correlation between scores obtained with acceptable-cloze and exact-cloze scoring and /concluded/ that it is possible to substitute one for the other with little loss of information."[7]

petroglyph (Ki'i Pōhaku)

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[7] Rebecca M. Valette, Modern Language Testing (New York, et al., 1977), p. 213.

THE SPEAKING SKILL

When most students are asked why they are taking the Hawaiian language, the usual response given is, "I want to be able to speak Hawaiian, to talk to my *Tūtū*, or to talk to our *kūpuna* in their native language." In other words, the students enter into the Hawaiian language classroom with the idea that they will learn to speak the language. Of course, many, if not most, of them are not aware of the work involved in learning to speak any second language and consequently they become discouraged after a while and give up far short of their goal of being able to speak Hawaiian.

While this might be a common phenomenon in most language classes, it doesn't have to be if the teacher will evaluate the methods used to teach and reinforce the speaking skill. The following list of self-evaluative questions might help the teacher to think of those areas which need some updating and work as far as teaching the speaking skill is concerned:

1. What are the goals of my Hawaiian language instruction?

2. If one of my goals is oral communication, how do I encourage the building of this skill?

3. Do I correct every utterance that my students make in trying free conversation to be sure that their grammar and pronunciation are "perfect"?

4. If I answered "yes" to #3, are my students eager to answer orally and speak in Hawaiian in my classes?

5. Do I give my students vocabulary and expressions that they can relate to their present life or is the Hawaiian which I teach related to life a hundred or more years ago?

6. Do we spend more time in class talking ABOUT Hawaiian or more time talking IN Hawaiian?

7. Do I expect my students to be able to talk LIKE a native speaker or to be able to talk successfully TO a native speaker?

Of course, many of these questions are loaded! Most language teachers have a hard time tolerating incorrect grammar and pronunciation and therefore are quick to jump on an error as soon as it's made "so the student gets immediate correction and positive reinforcement". It may be a hard pill for some of us to swallow but you can't deny the fact that constant correction will cause all but the most intrepid, self-assured, or eager students to turn off, shut up, and sometimes drop out.

Many teachers might be willing to let their students make uncorrected oral errors if it contributed to their fluency and desire to speak, but the teachers are afraid of what the native speakers or the college or University Hawaiian language teachers would think. "Didn't *Mea* teach you how to say that or how to use that (insert grammatical pattern) when you were in his/her class??!" Well, *Mea* probably did teach the concept or vocabulary word but the student did not have enough speaking practice or drill practice to make it *pa'a*. Or else, the student might have merely forgotten it. The important point here is to avoid making the student feel like all the instruction in Hawaiian language previously acquired was worthless.

What Is Speech?

Many second-language teachers think of speech as the process of making correct and meaningful sounds in the language being taught. Chastain avers:

> "On the other hand, most students think of speech as communicating their thoughts to someone else by means of language, in this case the second language. When the students cannot speak, by their definition, they begin to question the practicality of second-language study."[8]

If the students are learning to make sounds but not to communicate thoughts and ideas, the fault may lie in the teacher's being more concerned with the means of attaining goals rather than with the goals themselves. The teacher may also not have fully accepted the idea of oral communication in Hawaiian as part of the model of language learning, preferring instead to concentrate on translation or reading in original sources.

Another reason that the students may not be learning to speak is that the teachers who feel insecure in their own ability to speak Hawaiian may be neglecting oral or communicative activities beyond their own linguistic or psychological capabilities.

Some teachers face the real problem of classroom discipline and control since there may be students in the class who are not suited for the academic work involved in learning Hawaiian and who are bored or lost. In an effort to keep these students "busy," the teacher concentrates on book work and writing instead of the very kind of work which might interest this type of student--oral communication activities and games.

Because of all these reasons, many students are not being given the valid opportunity to develop their oral communicative skills in a non-threatening environment. The teacher should come to the realization that the goal of learning to speak Hawaiian is to be able to communicate orally with a native speaker of Hawaiian. Therefore, the teacher's objective should be to develop the students' speaking ability to the point where they can concentrate on the message being transmitted rather than on the code used to transmit it.

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[8] Chastain, op. cit., p. 333.

More fundamental, however, is the question of whether the teacher personally views the Hawaiian language as a living, viable language for modern day use or whether Hawaiian is viewed as a language to be learned to preserve Hawaiian culture of former times without regard to propagating elements of Hawaiian culture of our modern day.

Hawaiian language teachers have only to look at the language situation in Tahiti and in New Zealand to see where Polynesian language instruction within the general school system could lead. Tahiti has recently (1976) started a program of teaching the Tahitian language in the public schools and all students, whether they are of Tahitian, Chinese, European, or mixed descent, study the native language besides their study of a third or fourth language. It is still too early to report on the results of this change in the essentially French-oriented curriculum. A December 1978 meeting of representatives of the various island languages in French Oceania discussed the educational, economic, and political consequences of the Territory-wide introduction of Tahitian into the school system. Hawaiian language teachers should be aware of these events since they parallel, in some respects, what could happen in Hawai'i.

In New Zealand, the Maori people succeeded in getting study of the Maori language included as an integral part of the school system. There are people at all levels of the educational hierarchy from district specialists down to the classroom teacher whose job it is to plan, monitor and implement the study of the Maori language and culture in the nation's schools. Uncertified native speakers have received training to qualify them as Language Drillmasters, and in some cases, Maori language teachers. Special emphasis has been put on creating attractive Maori language texts and booklets, well illustrated, and dealing with modern as well as ancient topics of interest to the student. These are printed in the government printing houses and distributed to the schools. This has taken place within a period of about fifteen years and has occurred within the confines of an English-speaking dominant culture similar to what exists in Hawai'i today.

It would seem, therefore, to be a viable goal of Hawaiian language teachers to plan and implement the process by which the children of Hawai'i who are interested can learn to speak Hawaiian as a living, changing, modern second language to be used for cultural as well as communicative purposes. Since the study of Hawaiian was recently mandated by the 1978 Constitutional Convention in Amendment 20, which was ratified by the people, the basic question of how to teach modern Hawaiian and non-Hawaiian youngsters to speak Hawaiian will have to be addressed in some detail by all of those interested in the teaching of the Hawaiian language.

Phases in Developing the Speaking Skill

Some of the textbooks now available to the Hawaiian language teacher include basic sentences at the beginning of each chapter. In others, basic dialogues are given within the chapter for the students to memorize. In some of the texts, song or chants are offered which can be memorized to be recited or sung. As good as some of these materials are, most teachers will find that they must supplement the basic texts in order to perk up the interest of their students.

Since much of the material presently available to the Hawaiian language teacher was conceived and written in the 1960's, some teachers may feel that the dialogue material is somewhat out of date for today's teenagers. Therefore, it becomes the burden of the teacher either to compose new material personally or to meet together with other Hawaiian language teachers to compose and organize such material in committee.

This section can only give some ideas on how Hawaiian can be taught as a spoken language using the materials which are available today and some suggestions on what the teacher might do to create suitable materials for teaching speaking.

When a dialogue, series of basic sentences, or a song or chant serves as the basis of a learning unit, the student should memorize the material so that it may be manipulated and transformed in further drills and exercises. By means of pattern drills and adaptations of the dialogue, the student gains control of the structures memorized and learns to adapt the memorized materials to other situations.

Caution must be exercised to prevent the memorization of the dialogue from becoming the most important goal for the students or, as soon as it is learned, they will no longer be motivated to learn further. They must understand that the dialogue is a point of departure and that the elements of the dialogue will serve as the basis for structure drills and pattern practice. It is the adaptation of the dialogue situations which will enable the students to manipulate language in realistic situations.

In an article entitled "Study Hints for Language Students" printed in the Modern Language Journal of October 1952, and then reprinted in a handout prepared for special distribution to language teachers and students by the Houghton Mifflin Company, Boston, Mass., William G. Moulton, Professor of Germanic Linguistics at Cornell University and Editorial Advisor to the Houghton Mifflin Company on German textbooks, gives helpful suggestions on how to learn to speak and to read a second language. He tells prospective learners, in summary:

1. You can't learn a language by "thinking" about it.
2. A language is a set of habits.
3. You've got to listen and imitate.
4. You've got to memorize.
5. Study out loud.
6. Divide the material into small units (for easier memorizing).
7. Divide your study time into small units.
8. Go from the easy to the hard.
9. Make full use of class hours.
10. Don't fall behind.

Cognitive Learning versus Audio-Lingual Learning

"Whatever works" is probably the name of the method that most teachers try to adapt to their own teaching style. Through trial and error, the teacher has added and discarded many activities, exercises, and methods to arrive at whatever brings the greatest success. If this success however does not include the ability of the students to express their own ideas and thoughts in Hawaiian in meaningful communication, then the teacher should seriously question the "success" of the eclectic or audio-lingual method being used.

Noam Chomsky and other psycho-linguists question the validity of the behavioral psychology that is the basis of the audio-lingual method. They believe that simply responding to an oral stimulus will not lead students to become manipulators and speakers of a second language. If anything, they believe that the pattern practices that are so much a part of the audio-lingual method are only good in a mechanical sense to build up the learner's competence or knowledge of the language system. Since they are usually not meaningful to the student nor usually interesting to the student, they do not help to build the student's performance capability.

Those second-language teaching theoreticians and teachers who advocate the cognitive approach recommend a number of ways in which meaningful oral communication can be stimulated in the classroom. Chapter 12 in Kenneth Chastain's text gives many examples, some of which will be summarized here.

Some teachers, such as those who advocate the "Silent Way" first proposed by C. Gattegno in the early 1960's, do little talking at all in the classroom. They expect their students to arrive inductively at an understanding of language patterns, sounds, and vocabulary without explanation or linguistic organization. It sounds impossible to most teachers but it has been demonstrated and observed by enough sceptical people who acknowledge that language learning does take place.

Other teachers believe that the students should know what is happening as they are put through pattern practices. The students are either told outright or concrete concepts (such as *kēnā* versus *kēlā*) are acted out or demonstrated. During this competence-building time, it would be good for the teacher to refer back to the same exercises that were previously used in building listening comprehension or reading skills. In the beginning, students can select responses to the teacher's questions from material printed on paper or written on the board. Once the students feel more secure in carrying on short exchanges, they should be expected to produce their own responses.

What seems to be stressed in the cognitive approach is having the students build up competence through meaningful and self-related exercises done in class or even done at home either orally or in writing. This is then followed up by the classroom activities which are aimed at developing performance skills in an atmosphere of confidence and mutual support where there are valid reasons for trying to communicate.

There is no getting around the fact that the students will never speak unless they actually practice speaking. All the pattern practices and language laboratory work will not help them to engage a native speaker in a meaningful conversation, unless they spend a lot of class time in the give and take of conversation that has meaning and interest for themselves.

Competence exercises should be meaningful, but performance activities must convey meaning. The Hawaiian language teacher should always be on the lookout for more effective ways to most profitably use as much available class time as possible in the exchange of meaning in Hawaiian. The students will, through observation and participation, gain an image of how to perform in Hawaiian. Consequently, the teacher and students should concentrate on the meaning and intelligibility of what is being communicated, rather than on the grammatical correctness of the utterance.

As has been previously indicated in this guide, Hawaiian language teachers in the Department of Education should check into the availability of funds for the native speaker Language Drillmaster program in one's district and school. If no funds are available, the enterprising teacher might find some funds available at private agencies, such as the Lili'uokalani Trust or 'Alu Like. Finally, if it is impossible to find funding to pay a native speaker to come and work in the Hawaiian language classroom on a regular basis, the teacher should encourage the students to invite native speaker relatives and friends to come occasionally as guests to speak to the students either as a whole class or in smaller groups. This latter situation may be less threatening to the older person who may feel ill at ease in addressing a whole class. Perhaps several could be invited to come on the same day and a mini-*Lā Kūkahekahe* could be staged. Many possibilities exist for the alert teacher to expose one's students to hearing native speech and then to conversing in Hawaiian with native speakers.

Examples of Performance-Oriented Activities

Very early in the class, teach the students the small phrases common to the everyday administration of the Hawaiian language classroom. A sample sheet of expressions is provided in the Appendix. Once the students are familiar with the expressions, the teacher must use them often, if not exclusively. As much as can be communicated in Hawaiian should be from the very start of the first level class.

Activities that involve the feelings and attitudes of the students may give them the satisfaction of expressing themselves in Hawaiian from the beginning of the course. These activities include the routine question-answer exchanges involving names and states of health. These can be expanded, however, to include the physical movement of the students within the classroom to use these exchanges of amenities and inquiries to actually gain information from students who may not be known to others.

A sample game format for playing a bingo-type game using people is included at the end of this guide. Some students may be reluctant to perform in this type of game. They should not be nagged but they should be told from the outset that they will be expected to take part in such learning activities since such activities will contribute to their learning more quickly to speak Hawaiian.

The teacher may wish to bring small prizes, such as Hawaiian language or culture oriented pictures, post cards, or printed matter, or even food to distribute to those who win in some kind of language game. Of course, this must be handled carefully or the students may become conditioned to performing only for a prize.

An activity involving the use of a dialogue is very helpful in developing eye contact and more emotional involvement in what are too frequently boring and monotonous renderings of sterile "conversations." This technique involves giving each participant in the dialogue an index card with only one side of the dialogue. The second speaker must listen to the first to know when to come in with an answer or rejoinder. The students should be told that they may look at their cards once the conversation has started but they must not read their line. They must look up at the person to whom they are speaking and say the line as naturally as possible. The innovative part of this technique comes in when the teacher and then the other students start to give roles to the two people in the dialogue to play. The second time around with the same dialogue the teacher might tell the two students: "This time, A, you are the big football hero in the school and B, you are the girl who has a mad crush on him." or "This time, you are two people who can't stand one another and yet you are forced to express these social amenities because there are others around." The other students can be invited to suggest role situations and this will cause the rest of the class to be involved in the conversation between just two people. Soon, the mechanics of saying the words are not thought of anymore and the total communicative skills of the dialogue participants are being used to get the message across--phrasing, intonation, body language and gestures, and many other more subtle aspects of communication.

Another method of eliciting free responses in a somewhat controlled or restricted environment is the asking of oral questions relating to both listening comprehension and reading passages which have been studied by the students. Questions requiring only "*'ae*" or "*'a'ole*" could be used initially to "warm up" the students and build up their confidence. However, the real heart of the exercise should be the use of the interrogative words to elicit meaningful answers. The teacher should not rely solely on this type of questioning, however much it makes the students talk, because it is still an artificial kind of situation. Everyone knows the answers to the fact questions so no real communication takes place.

The next step might be, therefore, to ask questions in the affective learning domain, i.e., questions about how the students feel about certain things in the passage or about how they would have dome something differently or how they would have carried a portion or sub-plot of the story off to some other conclusion.

Chastain describes a technique called the Cummings device which might prove useful to some Hawaiian language teachers:

> "The Cummings device is basically an utterance initiating some possible interchange accompanied by a list of potential rejoinders and followed by practice. It seems to be a very practical technique of meeting some of the qualifications for communication activities. . . .It is a practical technique which teachers may prepare over almost any structure or content as long as they have the creativity to put it into some meaningful exchange which can be answered by individuals in a variety of ways. The format may be used for speaking or writing activities."[9]

An example of the Cummings device in a Hawaiian language exercise follows:

Basic utterances:

He aha kāu hana i ka hola 'eono o ke kakahiaka?

A laila, he aha ho'i kāu hana ma hope o kēlā?

Potential rejoinders:

Ala au i ka hola 'eono.

A laila, holoi au i ko'u maka.
A laila, komo au i ko'u lole.
A laila, 'ai au i ka 'aina kakahiaka.
A laila, hele au i ke kula.

Students in European languages have always been given the opportunity to memorize and recite short passages from the great literary works of the countries studied. Students in Hawaiian language classes could be encouraged to do the same thing with teacher-originated materials or chants or short stories and legends from the wealth of Hawaiian literature available in books and old Hawaiian newspapers. Teachers may find some excellent resources listed in the Recommended Instructional Materials List which has been prepared for the Department of Education by the *'Āhahui 'Ōlelo Hawai'i*.

The most important goal in teaching the speaking skill is to have the students attain the ability to converse extemporaneously on subjects within their ken. In more advanced levels of the Hawaiian language class, the teacher will want to go beyond the types of activities described above. The students should be given opportunities to progress in their speaking from answering questions in simple structure to using more complex structure, from short statements to longer speech of a few minutes duration, from short dialogues with the teacher or one another to more sustained conversations.

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[9] Ibid., p. 350.

Chastain writes:

> "...the most difficult speech activity is the action, reaction, and interaction of a sustained conversation. . . . Asking and answering questions is much more closely related to real-life language activity than drills or grammar exercises and, as such, is normally much more interesting to the students. . . .as they practice true communication, their speed and ease of response will increase."[10]

In order to reach the goal of sustained extemporaneous or prepared speech and conversation, the teacher may wish to have the students give oral summaries of their readings or the dialogues performed in class. This should be started early in level one where the class as a whole may be asked to do the summarizing. The idea of the summary, whether done chorally or individually, is to get all the facts and keep them in the proper order.

Carefully selected tapes of native speakers telling short anecdotes or stories can be of tremendous help in encouraging students to speak. After repeated listening and discussion in class to assure that the material is understood, students can then re-tell the story in their own words but drawing heavily on the native speaker's version. There are two advantages to this method: the student has already embedded in his ear a ready supply of sentences with appropriate intonation patterns which he will almost automatically duplicate; and secondly, students love to imitate "real" Hawaiian. Where the native speaker tells the story in the first person, the student re-teller has the additional exercise of performing the transformation to the third person. The tapes need only be two or three minutes long in the beginning, working up to longer selections of about ten minutes. The KCCN *Ka Leo Hawai'i* radio shows are an excellent source of this kind of material. The program is usually broadcast during the school year at 6:00 p.m. on Sunday. Any teacher or student with a tape recorder can capture native speech in a natural conversational environment free for the asking.

The next stop beyond this is to have the students give oral reports or summaries of something of importance or interest to them. This should be started off with a question or series of questions or a statement given by the teacher as a point of departure. Such statements as "Tell us about your family" or "Where do you work and what kind of job do you have" or "What did you like about last Friday's football game" all pertain to the students' lives and, if they have been given the vocabulary and structure beforehand along with the prerequisite competence drill practice, they should begin to be able to make the first steps toward meaningful communication in a monologue mode.

Some teachers have suggested, when working with high school teenagers, to select as topics of discussion the description of boyfriends or girlfriends including the build, features, nature and character of these close friends. Since the students have the knowledge available to them, i.e., they know what their friends look and act like, and presuming that they have learned the appropriate vocabulary and structures, they should be able to participate more freely in the communicative activities in the classroom.

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[10] Ibid., p. 351.

A higher step will be to ask the students their opinions or feelings about a reading. This is still somewhat guided, however. Once the teacher feels that enough vocabulary has been learned and stored away, the students should be asked these same questions about particular aspects of life around the students. These could include conditions in the class, the school, the community, the nation and the world or perhaps ideas about Hawaiian dance, singing, material culture, or the status of Hawaiians in Hawai'i today.

It will be frustrating in many cases because their thinking ability will outstrip their ability to express themselves in Hawaiian. But, without such practice in going from thought to expression, perhaps with a little help from fellow students or the teacher, the students will never learn to really speak Hawaiian, since language is essentially communication in which ideas, thoughts, and feelings are exchanged with other people.

One way around this problem is community learning. Up to eight students sit in a circle around a tape recorder (other students may make a larger circle of observers around the outside). The participants choose a subject that they care about and carry on a conversation, everyone taking a turn. The students say whatever they want, depending on the teacher to supply the Hawaiian, which they then repeat into the recorder. The end result will be an eight to ten sentence conversation which says something the students wanted to say. Then the tape is replayed, with the teacher explaining briefly, if necessary, any new constructions used. Then all the students can learn this new material which they have developed themselves in response to their own particular need for expression.

Usually the teacher should try to keep culture discussions or discussions about the students' feelings concerning the class, school, family, etc. in Hawaiian. However, if some profound cultural or psychological insight is about to show forth and the students can not express it in Hawaiian, by all means continue the discussion in English since such cultural awareness and self-awareness are part of the important Performance Expectations Program Objectives of the Hawaiian language instruction in the state.

In large classes, the problem of avoiding boredom, loss of attention and the wasting of other students' time when one student is speaking can be handled by using timed "buzz sessions" of 2 to 4 students on a very specific assignment with the teacher circulating around the classroom available to answer questions. The students should report back to the entire class in Hawaiian concerning their assignments. Other productive ways of handling a large class involve the use of a language lab for some students while others are doing different work or else the splitting of the class into those doing oral work and those doing reading or writing activities. Sometimes the slower students who fall behind in group response situations and thereby hold up the other students can be taken aside while the rest of the class works on something else. These slower students can then be given more practice in round-robin type drills involving patterns or question/answer or statement/rejoinder items.

Content for conversation can be provided by handing out beforehand some cultural material in English to be prepared for discussion in Hawaiian. The students will then have some knowledge to draw upon and they can look up certain vocabulary words to help them in their discussions.

Bringing something to class to "Show and Tell" may seem like a return to Elementary School days to some students but it could be an effective way to get them to talk about something relevant to their lives. The teacher should think carefully about how to handle this with one's particular type of students and then try it if feasible.

Finally, the teacher should seriously consider the use of communication games and role playing in the classroom. Some teachers may not feel comfortable allowing their students to "play." But, if the focus is always kept on the language learning and using aspects of the game, then the students will probably be more motivated and interested in learning and using the language.

Simple games for vocabulary can include a type of tic-tac-toe where the student must identify a picture or translate a word or phrase in order to place an X or O in the desired area of the tic-tac-toe frame drawn on the board.

A physical movement game which is good for many socio-linguistic reasons is the dialogue or story reconstruction game, sometimes called the "Strip Story." In this game, which can be played with one team or as a timed competition between two teams, the students are each given a sentence on a piece of paper. They must all memorize the sentence without showing it to anyone else. After returning the papers to the teacher, the students are told to start reciting their sentences to one another in order to try to decide in which order they should be given. Generally some kind of leadership will generate within the group and each student will be told where in line he or she should stand so that when each person recites a line, the dialogue or story will be complete and in the right order and make sense. This game involves physical movement which interests students and makes use of the listening comprehension and speaking skills.

Teachers should be on the alert for other kinds of games which have proved successful in the language classrooms. Some language game books are available commercially. Talking and sharing with other language teachers within the teacher's school is a good means of getting ideas for games, activities, and visual materials which can be adapted to Hawaiian language teaching. Another good source of professional information is the Hawai'i Association of Language Teachers (H.A.L.T.), whose mailing address is P.O. Box 955, Honolulu, Hawai'i 96808. This is an umbrella organization representing all the language teachers' organizations. It has sponsored the highly successful "Festival of Languages" at Kapi'olani Park for the past several years and well-attended language teacher workshops held each spring. A monthly newsletter keeps teachers abreast of language happenings in the State and usually gives helpful hints regarding language teaching. Dues are $4 a year.

Professional Hawaiian language teachers are also urged to join and support the activities of the professional Hawaiian language organization, the *'Ahahui 'Ōlelo Hawai'i.* This important organization is in the forefront of those seeking to preserve and promote the use of the Hawaiian language in our State today. Hawaiian language teachers will find much assistance through this organization in terms of materials and methods useful in teaching the Hawaiian language.

Dues are only $2 a year. The address is *'Ahahui 'Ōlelo Hawai'i*, P.O. Box 22902, Honolulu, Hawai'i 96822.

Testing Speaking

Most teachers, usually because of very large class sizes, are not able to test their students' speaking ability as well or as often as they might want to. If, however, the teacher and students set communication through speaking as an important goal in the Hawaiian language classroom, some measure or evaluation of the students' progress toward acquiring that goal will have to be made.

Speaking tests can be time consuming, invalid because of poor construction and/or scoring, and highly subjective;or else they can be well-planned, objective and validly scored. This will depend on how much time and effort the teacher puts into the testing program for speaking. Some tests can measure the students' competence, such as correct pronunciation, knowledge of vocabulary, and ability to manipulate grammatical patterns. Other tests can measure the performance skill of communicating one's thoughts, ideas, and feelings orally.

The teacher is again directed to Rebecca Valette's Modern Language Testing where forty-five pages of text cover this important area. In summary, the teacher can test for pronunciation, intonation, stress, liaison, vocabulary and grammar in competency-based speaking tests. Tests can include sections based on mimicry, memorization and recitation, simple answers, phrase completion, identifying pictures and reacting to flash cards (e.g., numbers), and reading aloud.

Vocabulary can be tested using realia, telling time, doing oral numerical computations, identifying pictures with stress on identification of nouns, adjectives, or verbs, describing photos or slides, giving synonyms and antonyms, reciting sequences like days of the week or months of the year, defining words in Hawaiian, associating words, and giving oral translations.

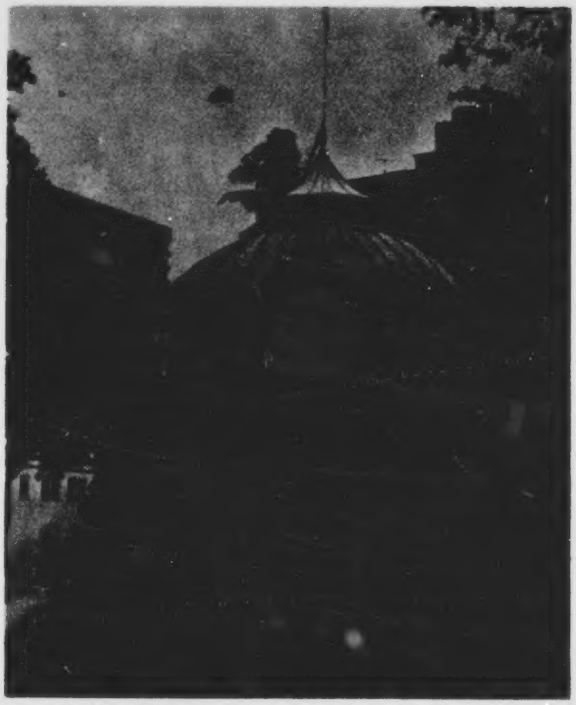
Testing for communication ability may be a little more involved and yet there are some aids to help the teacher plan for such testing. The teacher could develop personally or use commercially-prepared ideograms or pictures which the students can interpret orally. The student can be asked to look at several pictures which have been numbered or lettered. The student can then be asked to identify one of the pictures. A listener must be able to guess which one is being described solely through oral clues, pointed is not permitted. Statements and rejoinders can test for communication. Role playing assigned parts in a conversation can offer freedom of expression within a structure which can be graded.

The student may be asked to take the part of an interviewer talking to a native speaker (teacher or native speaker drillmaster) who only speaks Hawaiian. The student has a list of questions to ask which can only be done in Hawaiian. The results of the interview are to be written up either in Hawaiian (by more advanced students) or in English (for those who may be just beginning). Valette's book contains a rating scale with descriptions of how to grade a student taking this kind of test. Grading is based on fluency, quality of communication, amount of communication, and effort to communicate.

Students can be asked to record monologues or descriptions concerning pictures or readings or other oral topics selected by the teacher or preselected by the students. Impromptu role playing with both open and secret instructions can prove to be interesting and fun in practicing free expression and also in testing oral communication.

Live monologues, dialogues, and conversations with the teacher listening are good for testing speaking and oral communication skills. If the teacher can secure a native speaker drillmaster or someone from the community, the students can also be tested in a situation where they are to act as interpreters for someone who speaks only in Hawaiian and who does not understand English. This, of course, should be done as an activity before it is ever used for testing.

Finally, Valette gives several pages of good advice and examples on how to grade all these types of oral communications tests at the end of her chapter on testing speaking.[11]



The Royal Bandstand

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[11] Valette, op. cit., pp. 157-163.

THE WRITING SKILL

In some audio-lingual modes of language instruction, teachers may not want to introduce work in the writing skill until rather late. However, most Hawaiian language teachers will probably be teaching a more eclectic method, drawing from audio-lingual, grammar-translation, and cognitive methods. When writing is introduced, it should be to reinforce the skills which have already been practiced. Writing out basic sentences and dialogues which have been memorized and manipulated orally in class can be copied out in writing for practice by the student.

Since there are no unusual letters or characters in Hawaiian orthography, the student should not have difficulty with anything except the *'okina* and the *kahakō*. In practice writing sessions including mere copying of printed material and also dictations given in Hawaiian, the students should be careful to include the marks in the spelling of the words. The teacher should call attention to the marks and inform the students that, since the marks are integral parts of the graphic representation (symbols) of the Hawaiian sounds, the absence of correct marks will cause the word to be marked incorrect on quizzes and tests just as when letters are missing or in the wrong order. The teacher does not have to take off full credit but there are differences of opinion here. Some teachers take off a half point in vocabulary quizzes for otherwise correct words which have missing or incorrect marks. Other teachers, recognizing that the marks are just as much a part of the word as the letters are, mark the word completely wrong. Each teacher will have to make a decision and inform the students on how they will be graded.

Other aspects of orthography can be found in the summary of the Orthography Committee report submitted to the *'Ahahui 'Ōlelo Hawai'i* which can be found in the Appendices. This concerns length of vowels and separation of morphemes.

Writing helps to fix the students' grasp of vocabulary and grammar. It is one of the skills, along with reading, which usually last longer after speaking and listening comprehension have begun to erode away with no practice.

Writing activities permit the teacher and students to deal with parts of words in isolation and in context that usually can not be handled well in a speaking environment. Written exercises also enable the teacher to evaluate the progress being made by the students in concept acquisition.

Students seem to place more importance on work that has to be written and handed in than on exercises that are primarily oral and designed to show how much they have learned in the listening comprehension and speaking skills. This is probably a carry over from their other classes where they are not expected to focus a lot of attention on their oral skills. It is good, therefore, that some emphasis be put on written work in class but it is also important that the teacher continue to stress that the oral work plays a major role in permitting the student to achieve the course objectives of comprehending and speaking to native speakers in Hawaiian.

Writing permits the student to acquire the vocabulary and structure presented in a lesson so that the teacher can move to the oral skills and thus use the available class time to its best advantage. At the competence level, listening and speaking develop the students' abilities in sound discrimination and auditory memory, pronunciation and intonation, while writing practice stresses sound-symbol association, vocabulary, spelling, and structural forms.

Since writing is a productive skill like speaking, it should be introduced after the receptive skills of listening comprehension and reading have been introduced and practiced in each lesson. By the end of the lesson or unit, the student should be able to express himself or herself orally and in writing concerning the topics introduced in the lesson. The writing assignments should concern some idea of interest to the students but not so difficult as to necessitate their using structure which they have not yet practiced.

Sequence of Writing Exercises and Activities

Exercises involving writing must progress from competence levels to productive levels. Chastain sums up this progress:

> "Before being introduced to writing, the students should be able to hear the sounds of the second language and to pronounce them aloud when they see them. They should have a corpus of vocabulary, and they should comprehend the grammatical structures with which they will be working as they are writing. In the writing sequence, writing consists of the completion of exercises that teach students to (1) write the sounds they can understand, pronounce, and read; (2) master the forms of the grammar being studied; and (3) proceed to activities in which they practice combining words and grammar to express themselves in writing. Many of the exercises and activities used in developing speaking abilities are also appropriate for developing writing abilities."[12]

The students should do some copying of previously learned oral material to insure that they can make the correct sound-symbol associations. This is not a very interesting activity and the students can become very bored quickly so the teacher should take care not to overuse this technique.

The teacher should move to dictation exercises in order to reinforce the association between symbol and sound. If dictation exercises are conducted properly, they will also impress upon the students the importance of building up their auditory memory. The teacher should dictate in short phrases but should not repeat them more than a total of three or four times. The students should be taught how to take dictation. This is a specialized skill which is hard even in one's native language so it must be taught. Don't take for granted that the students will know how to go about taking dictation.

The teacher should read the whole passage through once while the students just listen. The teacher should then reread the passage in short phrases at natural speed and with natural liaison, i.e., running together those words which would naturally be run together in normal native speech. The entire passage should then be reread one last time. Usually, pleas to reread certain phrases or words should not be heeded if the teacher has stressed to the students from the very first dictation that they must listen carefully. If such pleas are heeded once or twice, they will never cease and the dictation will degenerate into an oral spelling exercise.

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[12] Chastain, op. cit., pp. 367-368.

Since Hawaiian does not have inflected forms of nouns, adjectives, pronouns, or verbs, many of the writing exercises which teachers of other languages must plan are not needed. Some that can be used, however, include those dealing with pronouns in direct and indirect object positions, the creating of complete sentences when the basic predicate, subject, and complements are given, and the transforming of sentences with singular elements to plural and vice versa.

Productive level exercises involve the students' using their personal mental processes to communicate in writing within the incomplete language system which they are developing. Of course, since these kinds of exercises reflect the individual student's own thinking and desires to communicate, the answers given by each student will probably be somewhat different.

The teacher can explain a certain situation in each item and ask the students to give an appropriate question or statement. The teacher can also prepare exercises in which the students complete sentences with their own ideas or feelings. This relates the exercise to their own lives and realms of experience. It also provides variety and gives the teacher and fellow students opportunities to get to know one another better.

Another form of productive exercise involves the answering of questions based on the content of listening comprehension or reading passages. These may vary in difficulty based on how well the student has understood the passage in question. Slightly more difficult are those exercises wherein the students are to answer personalized questions since these involve the transfer of knowledge and may include structures and vocabulary that do not come directly from the lesson or unit under study.

Other writing activities of similar difficulty level include making up questions to be asked to others in the class, writing one-sentence descriptions of pictures or events, and composing short dialogues.

After some experience with these types of writing exercises, the students should progress to the writing of paragraphs and short compositions. These can be in the form of summaries, semi-controlled writing, and finally uncontrolled free compositions. Many teachers spend much time correcting such compositions only to find that the students really don't pay too much attention to the corrected forms. An interesting study done in 1966 and cited by Chastain indicates that students required to write as much as they could without paying special attention to language forms tended to learn to write more and with fewer errors than students who carefully prepared compositions and then analytically reviewed their corrected errors. The individual teacher may wish to experiment in order to see if this hypothesis holds true in one's own classes.

Testing Writing

The tests that teachers can give to measure progress in writing resemble the exercises and activities described above. Early in the first level, students can be asked to copy printed or written Hawaiian so as to be sure that they are using the correct letters and marks.

Spelling tests using either isolated words or words illustrated within a context can be valuable testing for writing skills but for the greatest reinforcement to the students, they should be corrected immediately, perhaps by having the students exchange papers. This can be done if the teacher establishes the proper rapport and learning environment within the classroom. Honesty and care in correcting errors should be stressed.

Fill-in-the-blank spot dictations and full dictations can be useful testing devices. Vocabulary can be tested using pictures (labelling items, answering short questions, and completion items), completing series like numbers and days of the week, synonyms and antonyms, Hawaiian definitions, and sentence construction based on a given cue word in order to test if the meaning can be illustrated in context.

Written grammar tests measure the students' understanding of structure but do not measure the students' ability to use the written language as a medium of personal communication. Many types of written grammar tests are explained in Valette's Modern Language Testing, chapter eight.

Finally, using written Hawaiian as a means of personal expression or communication can be tested in different types of compositions. These move from controlled to directed to free compositions using visual and written cues.

At the advanced level, students can be tested through valid and reliable translation tests, first from Hawaiian to English and then from English to Hawaiian. Translations may be scored for accuracy or for literary expression.

The performance skill of writing is probably the least well-developed language skill learned in the language classroom; however, it is extremely valuable as a means of establishing competence and developing productive performance skills. It is also a skill which, however imperfectly learned in class, will probably outlast the listening comprehension and speaking skills when the learner has stopped practicing.

CHAPTER 3

He lei hala 'oe ma ka 'ā'ī o ka po'e na'auao.
Thou are a hala lei about the neck of the wise.
(Said of a well-educated person.)

SCOPE AND SEQUENCE CHARTS

LISTING SKILLS DEVELOPMENT

1. Simple vowel/consonant discrimination

2. Discrimination of minimal pairs containing *'okina* and *kahakō*

3. Comprehension of individual words

L 4. Recognition and comprehension of simple patterns

E 5. Recognition and comprehension of declarative and interrogative phrases

V 6. Recognition and discrimination of intonation patterns

E 7. Discrimination of vowel clusters, liaison, initial *'okina* and long vowels within an aural context

L

I 8. Recognition and comprehension of phrases using all verbal aspect markers

9. Comprehension of simple dialogues

10. Comprehension of simple passages and simple songs

11. Introduction of the possessive system including all possessive markers *(ko/kā, o/a, no/nā)*

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12. Reinforcement of recognition and comprehension of phrases using all verbal aspect markers

L 13. Recognition and comprehension of negative phrases in past and non-past

E

V 14. Recognition and comprehension of negative phrases containing pronoun and non-pronoun subjects

E 15. Recognition and comprehension of sentences in active and passive voice

L

II 16. Recognition and comprehension of sentences containing the possessive markers *(ko/kā)*

17. Recognition and comprehension of *k*-less possessive sentences

18. Recognition and comprehension of verbal and verbless sentences beginning with a form of the possessive markers *(no/nā)*

19. Recognition and comprehension of phrases containing the nominalizing marker *'ana*

20. Comprehension of more difficult dialogues, narratives, songs, and chants.

LISTENING SKILLS DEVELOPMENT (cont'd)

L 21. Reinforcement of verb aspect discrimination

E 22. Reinforcement of all of above

V 23. Reinforcement of discrimination of word order patterns

E 24. Recognition of variations in speech patterns and styles, including standard Hawaiian, Ni'ihau dialect, use of /r/ and /t/ and fast
L speech.

III 25. Comprehension of standard Hawaiian spoken at normal speed

STATUE OF KING KAMEHAMEHA THE GREAT
This world-famed statue stands in front of the Judiciary Building, directly across King Street from Iolani Palace. King Kamehameha I, known as "The Great," earned this appellation because he united Hawaii as one nation.

READING SKILLS DEVELOPMENT

1. Association of vowel/consonant sounds with written symbols

2. Recognition of punctuation, *'okina*, and *kahakō*

L 3. Recognition of spoken word corresponding to written word

E 4. Recognition and comprehension of basic vocabulary words found in isolation and within contexts studied aurally-orally in class

V

5. Recognition and comprehension of basic verbal and verbless phrase patterns

E

6. Recognition and comprehension of verbal phrases with verbal aspect markers

L

7. Comprehension of simple dialogues, passages, and songs in printed form

I

8. Introduction of the possessive system including all possessive markers *(ko/kā, o/a, no/nā)* in printed materials

9. Reading with proper pronunciation and intonation

10. Recognition and correct pronunciation of vowel clusters, liaison, glottal stops and long vowels

11. Recognition of the interrogative marker *anei*

12. Recognition of positive and negative imperatives

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13. Reinforcement of recognition and comprehension of verbal phrases marked with the verbal aspect markers

L 14. Recognition and comprehension of word order patterns

E 15. Recognition and comprehension of negative phrases in past and non-past

V

16. Recognition and comprehension of negative phrases
E containing pronoun and non-pronoun subjects

L 17. Recognition and comprehension of sentences in active and passive voice

II

18. Recognition and comprehension of sentences containing the possessive markers *(ko/kā, o/a, no/nā)*

19. Recognition and comprehension of phrases containing the nominalizing marker *'ana*

READING SKILLS DEVELOPMENT (cont'd)

21. Comprehension of prepared, culturally-based material written in Hawaiian with the proper marks

22. Comprehension of more difficult dialogues, narratives, songs, and chants

23. Reading more complex dialogues, narratives, songs, chants and other materials with proper pronunciation and intonation

L 24. Reinforcement of all of above

E 25. Recognition and comprehension of all word order patterns

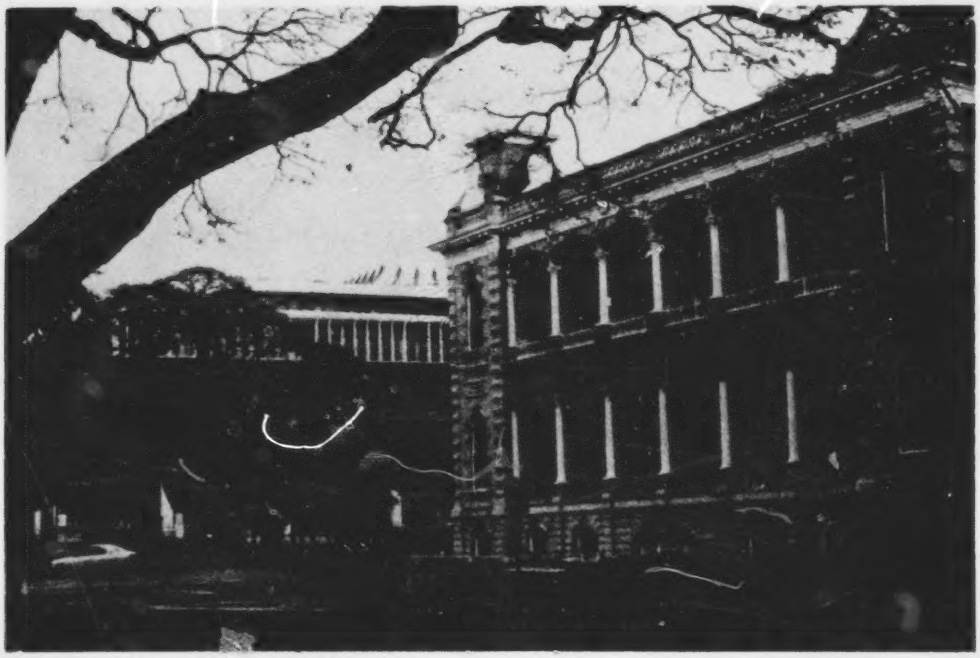
V 26. Recognition and comprehension of the use of the linking particle *ai*

E

27. Recognition and comprehension of material written in standard, marked Hawaiian at student's level of competence

L

III 28. Recognition and comprehension of examples of original source materials printed without the marks as drawn from the Hawaiian newspapers, legends and chants, and the Bible



Hawaii State Capitol Building and 'Iolani Palace

SPEAKING SKILLS DEVELOPMENT

1. Production of simple vowels, consonants, dipthongs and minimal pairs contrasting presence and absence of *'okina* and *kahakō*

2. Repetition and usage of simple meaningful utterances

3. Repetition and usage of simple patterns

L 4. Repetition and usage of all verbal aspects--present progressive, completed/incompleted action and positive/negative imperatives

E

V 5. Repetition and usage of correct intonation in declarative, interrogative and imperative phrases

E 6. Production of affirmative phrases

L 7. Repetition of simple dialogues

I 8. Singing/recitation of simple songs, chants and prose passages

9. Production of negative phrases in past and non-past containing pronoun and non-pronoun subjects

10. Proper production of vowel clusters, long vowels, liaison, glottal stops and natural breath groups in speaking and reading aloud

11. Introduction of the possessive system including all possessive markers *ko/kā, o/a, no/nā)*

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12. Reinforcement of repetition and usage of word and phrase patterns

13. Reinforcement of usage of proper intonation patterns

L 14. Usage of appropriate verb aspects

E 15. Usage of active and passive voice

V 16. Usage of possessive markers *(ko/kā, o/a)* in appropriate positive and negative sentences

E

L 17. Production of phrases containing the nominalizing marker *'ana*

II 18. Production of verbal and verbless phrases beginning with a form of the markers *no/nā*

19. Recitation/singing of more difficult dialogues, narratives, poems, songs, chants, and playing of oral-type games

SPEAKING SKILL DEVELOPMENT (cont'd)

20. Usage of all of the above

LEVEL III

21. Enactment of dramatic roles, presentation of oral reports, participation in more difficult oral-type games, active participation in activities at the semi-annual Hawaiian language *Lā Kūkahekahe* (Conversation Day), leadership roles in Hawaiian culture presentations in the school and community

22. Speaking standard Hawaiian at normal speed

Kawaiahao Church

WRITING SKILLS DEVELOPMENT

LEVEL I

1. Association of vowel/consonant sounds with written symbols
2. Recognition and proper use of punctuation, *'okina* and *kahakō*
3. Transcription of spoken word to written word through dictation
4. Usage of basic verbal and verbless patterns to form meaningful phrases
5. Awareness of word order within phrases and sentences
6. Usage of all verbal aspects to form meaningful sentences
7. Usage of all possessive markers *(ko/kā, o/a, no/nā)* in possessive phrases
8. Written exercises on all of above
9. Writing of simple dialogues and paragraphs

LEVEL II

10. Recognition and transcription of vowel clusters, liaison, glottal stops and long vowels
11. Transformation of affirmative to negative sentences with pronoun and non-pronoun subjects
12. Usage of proper word order patterns in verbal and verbless sentences including all possessive type phrases and those containing the nominalizing particle *'ana*
13. Transformations from active to passive voice sentences and vice versa
14. Transcriptions of dictations of more difficult words, sentences and paragraphs
15. More difficult written exercises on all of above
16. Answer questions in writing based on culturally-oriented material written in Hawaiian
17. Writing of short dialogues and paragraphs

WRITING SKILLS DEVELOPMENT (cont'd)

18. Reinforcement of sound to symbol correspondence

L 19. Reinforcement of verbal aspect discrimination

E 20. Reinforcement of writing answers to questions and questions which fit answers which are given

V

21. Transcriptions of dictations of more difficult sentences and narratives

L

III 22. Writing of short compositions on specified topics within the students' realm of experience and interests

23. Writing paraphrases of dialogues and short stories

24. Writing of more complex compositions and dialogues

25. Writing material in standard Hawaiian using proper marks

ESSENTIALS FOR ORAL AND WRITTEN COMMUNICATION

Skills and concepts:	Phonology	Morphology	Syntax	Vocabulary	Culture	Ultimate Goals
LISTENING: The ability	to hear all the meaningful sound contrasts of Hawaiian when it is spoken at a normal rate in complete utterances.	to hear all the changes of meaning caused by modifications of word forms when Hawaiian is spoken at a normal rate in complete utterances.	to hear Hawaiian without being confused by syntactical arrangements.	to hear and understand words in normal conversational contexts.	to detect nuances of meaning relating to social position, family relationships, customs, traditions, literary and oral classics, etc.	to comprehend aurally new arrangements of familiar material when spoken at normal tempo and with normal intonation and rhythm.
SPEAKING: The ability	to produce all the sounds and intonation patterns of Hawaiian in a manner acceptable to native speakers.	to express one's ideas orally using appropriate grammatical forms.	to express one's ideas orally using word order which is characteristic of Hawaiian.	to acquire an active speaking vocabulary appropriate to the age, maturity level, and capacity of the student and one which is appropriate for communication in the modern world.	to use culturally acceptable forms appropriate to the person addressed and to reveal some knowledge of the heritage of those who speak Hawaiian.	to reorganize familiar vocabulary and grammatical forms and to apply them to new situations using pronunciation and intonation in a manner acceptable to a native speaker.
READING: The ability	to associate the appropriate graphic symbols with the sounds for which they stand.	to draw meaning directly from the printed page through recognition of changes in meaning caused by modifications in structure.	to read directly in Hawaiian without being confused by syntactical arrangements	to recognize in context a wide range of vocabulary items.	to be able to read everything from newspapers to works of literature. This implies a basic knowledge of the history, literature, oral traditions and customs of Hawai'i.	to read directly in Hawaiian marked and unmarked printed material without constant recourse to a bi-lingual dictionary.

ESSENTIALS FOR ORAL AND WRITTEN COMMUNICATION (cont'd)

Skills and concepts:	Phonology	Morphology	Syntax	Vocabulary	Culture	Ultimate Goals
WRITING: The ability	to spell the graphic symbols which stand for the sounds of Hawaiian.	to express one's ideas in writing using appropriate grammatical forms.	to express one's ideas in writing using the appropriate word order of Hawaiian.	to express one's ideas in writing using vocabulary which is appropriate to the occasion.	to use the appropriate style according to the nature of what is being written.	to express one's ideas--idiomatically and freely--in writing.
CONCEPT: The ability	to understand the relationship between the sound symbols and written symbols	to understand how Hawaiian uses such devices as number, particles, k-/n-/0-class possessives, prefixes, suffixes, and other modifications of oral and written forms to express meaning.	to understand how Hawaiian uses variations in word order to express meaning.	to understand that the semantic range of Hawaiian words usually differs from that covered by the nearest English equivalents.	to evaluate the Hawaiian cultural aspects presented in the course objectively and on their own merits rather than from the standpoint of Western culture.	to apply spontaneously everything one has learned to new situations.

(Adapted to Hawaiian from the preliminary edition of the German Curriculum Guide, Madison, Wis., Department of Public Instruction, 1968, as printed in Teaching Foreign Languages, Frank M. Grittner, Harper & Row Publishers, New York, 1969)

CHAPTER 4

'A'ole i pau ku'u loa.
My height is not reached.
(I can go further.)

HAWAIIAN LANGUAGE CURRICULUM OUTLINE

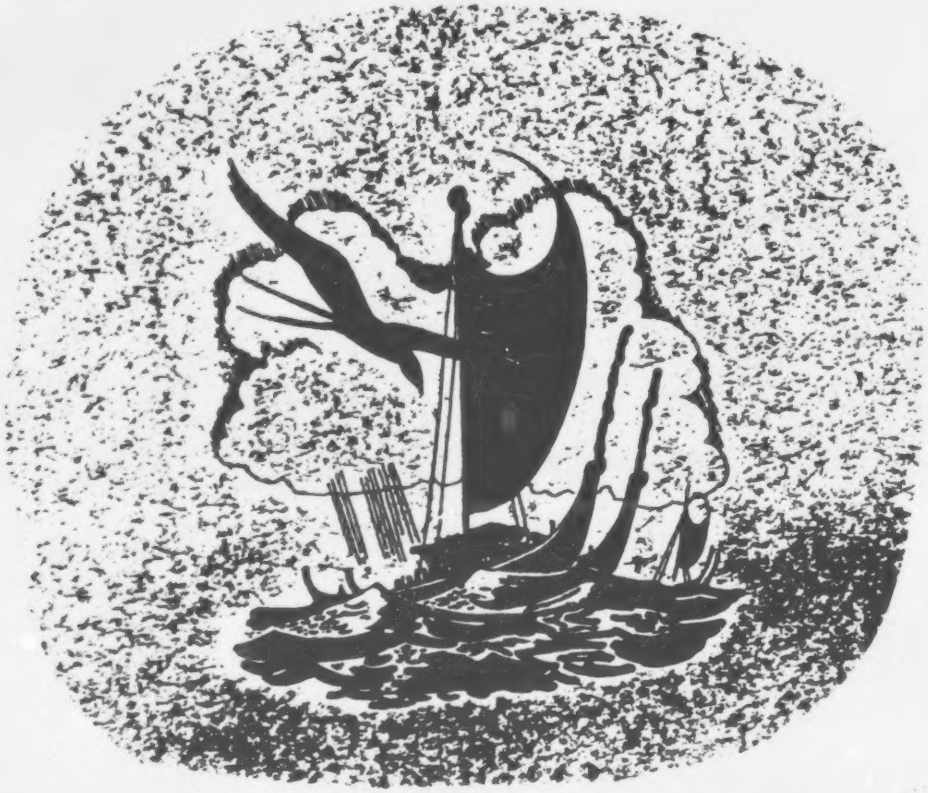
This is a Curriculum Outline for Hawaiian I, II, and III. It covers, vertically, the four essential skills, namely, listening comprehension, reading, speaking, and writing, followed by overall concepts.

Horizontally, the five elements of instruction are covered. They are phonology, morphology, syntax, vocabulary and culture.

The Curriculum Outline is designed to give a short overall review of the program so that it is easier to relate, conceptually, to the Foundation Program Objectives, the Hawaiian Language Program Objectives, and the Student Performance Expectations.

The subsequent sections of this guide expand upon the outline.

The outline should also be helpful to Hawaiian language teachers at the secondary and college levels who wish to plan for and implement certain articulation activities between the two levels.



CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level I

PHONOLOGY	MORPHOLOGY	SYNTAX
Listening: All vowels, consonants, and vowel clusters, esp. *ae, ai, ao, au, oe, oi, ei,* and *ou* Long and short vowels Liaison (running vowels together which are not separated by a glottal stop) Glottal stops Word Stress Intonation--declarative and interrogative	Determiners: Articles--definite and indefinite Plural markers Demonstratives Nouns--no plural endings, long vowels in some plurals *(mākua, kūpuna)* Adjectives Colors Emotions Attributes Possessives (*ko/kā, o/a, no/nā* forms) Pronouns Verbs Locatives/Prepositions Numbers Negative words *('a'ole, 'a'ohe, mai +* VERB*)* Verbal aspect markers *(e, mai, e--ana, ke--nei, ua, e--nei, e--ai)*	Basic word order in phrases Affirmative Negative Declarative Interrogative Imperative Position of Adjectives Attributive *(he hale nui)* Complementary *(Nui ka hale.)* Position of verbal aspect markers in relation to verb and to phrase Verbless sentences beginning with: *He* ___ ___.
Reading: All vowels, consonants (including glottal stop), vowel clusters, vowel length Liaison Stress and intonation Syllable and word boundaries	Reading: The same as above Recognize and understand what glottal stop *('okina)*, macron *(kahakō)*, and punctuation indicate	Reading: The same as above
Speaking: All sounds heard should be reproduced accurately Reproduce short phrases with proper pronunciation, stress, liaison, and intonation	Speaking: The same as above	Speaking: The same as above
Writing: Proper orthographic representation of all sounds used Liaison (attention to word boundaries) Correct use of marks	Writing: The same as above Proper orthography of all of above	Writing: The same as above Use of proper punctuation Position of noun/pronoun subjects in interrogative and negative sentences Position of interrogative words in the phrase--some at beginning, others at end
Concepts: Hawaiian and English differ in sounds and stress, intonation and orthography of sounds.	Hawaiian verbs are not inflected, nor are most nouns changed in the plural. Possessive system quite different.	Word order within noun phrases and within the Hawaiian sentence is radically different from English.

CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level I

	VOCABULARY	CULTURE
Listening: 450 - 650 words and expressions Reading: 500 - 750 words and expressions Speaking: 400 - 600 words and expressions Writing: 400 - 600 words and expressions	In the context of the topics or units: greetings leave-taking social amenities classroom (incl. administrative and conversational terms) numbers colors clothing clock time calendar time school building and community locations members of family parts and functions of body family life meals weather Christmas Nouns, verbs, adjectives, and adverbs pertaining to these subjects as well as function words such as: *"a me, akā, i, ma, 'o, i/iā, e, me, ua, e...ana, ke...nei, o/a,..."* Emphasis should be placed on concrete descriptive vocabulary connected with reality familiar to the students.	Introduction to Hawaiian culture should be an integral and natural part of teaching Hawaiian but should not take the place of teaching the language. The environment of the classroom: books, posters and signs, decor, magazines, tapes, records, films, and pictures, and the activities carried out therein, games, singing, dancing, food preparation, and discussions, should all stimulate the students' interest in learning about Hawaiian culture. The units of vocabulary can and should be linked to the study of culture whenever possible.
Concepts:	In spoken and written form, words make up a language. To communicate in Hawaiian, one must grasp the meaning, isolated or in context, without conscious reference to English.	Cultural items are an integral part of a language. In listening to or reading Hawaiian, one must be aware of the nuances of cultural forms. To speak or write Hawaiian correctly also means to use culturally acceptable forms.

CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level II

PHONOLOGY	MORPHOLOGY	SYNTAX
Listening: Further work toward mastering sound discrimination and comprehension of vowels, vowel clusters, long vowels, consonants, glottal stops, liaison Rhythm and melody of sentences	Personal pronouns with all markers All locatives Irregular (*loa'a*-type) verbs Negative words Passive marker Agent marker in passive phrase Agent markers in beginning of phrase Nominalizing marker *'ana* All possessive forms Past and non-past aspect markers	Position of verbal aspect markers in all types of phrases: Past/non-past Imperative Positive/negative Interrogative Active/passive Position of pronoun and non-pronoun subjects in all types of phrases Position and type of possessive word in positive and negative phrases Position of nominalizing particles *'ana* and *-na*
Reading: Association of all Hawaiian sounds with the proper orthographic symbols Cognates/loan words Accent, stress, and syllabication Rhythm and melody of natural breath groups and whole sentences	The same as above Interrogative marker *anei*	The same as above
Speaking: Further work towards mastering sounds production involving elements listed above	The same as above	The same as above
Writing: Association of all Hawaiian sounds with the proper orthographic symbols when writing	The same as above	The same as above
Concepts: Hawaiian pronunciation, word juncture, and stress are very different from English.	English verbs are governed by tense whereas Hawaiian verbs are governed by aspects. Particles are important and numerous in Hawaiian. Gerunds frequently used in place of infinitives.	Word order in interrogative sentences is usually the same as in declarative. Functions of words in Hawaiian sentences determined usually by particles. Possessive words become k-less in phrases relating to numbers.

CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level II

VOCABULARY

Listening:

750 - 1,250
words and
expressions

Reading:

900 - 1,500
words and
expressions

Speaking:

500 - 750
words and
expressions

Writing:

500 - 1,000
words and
expressions

In the context of the topics or units:
- daily routine
- telephoning
- shopping
- money
- numbers in sizes, measurements, dates, time, etc.
- letters and posting mail
- restaurants
- nature activities
- recreation
- doctor, dentist
- dating
- community
- transportation
- farming and fishing
- food preparation
- historical sites
- historical events and personages
- government
- holidays
- sports
- entertainment
- arts

Nouns, verbs, adjectives, and adverbs pertaining to these subjects as well as conjunctions, interjections and all particles not previously covered

Concepts:

Vocabulary words and expressions may seem closely related from Hawaiian to English or vice versa but they will almost always differ in range of meaning. Care must be taken in looking up new words; the first one found may not be the most accurate one.

Vocabulary is influenced by historical background, social customs and levels, and other factors.

CULTURE

Visual and audio-stimuli, as well as the adjoining vocabulary subjects, should suggest the following cultural items for study at the second level:

- styles of living
    - Hawaiian
    - non-Hawaiian
    - family
    - urban
    - rural

- personal relationships
- geographic features
- folklore
- government
- historical events
- ancient religion
- dance/chants
- tourism
- harmony with nature
- relationships to other Polynesians
- Hawaiian names
- non-verbal communication

In listening or reading, speaking or writing, cultural patterns have an effect and must be observed by a native or non-native speaker of Hawaiian.

CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level III

PHONOLOGY	MORPHOLOGY	SYNTAX
Listening: Introduction to regional and dialectical differences, e.g., /k/ vs /t/, /l/ vs /r/, and distribution of /w/ and /v/ Increased length and speed of utterances Nuances associated with different stresses and intonations	Comparisons of adjectives Use of linking *ai* in sentences with pre-posed adverbs of: time place manner and in some dependent clauses in complex sentences	Word order of sentences requiring the linking *ai* Reinforcement of syntactical elements introduced in level II
Reading: Improving reading skill with increase in fluency and expression	The same as above	The same as above Reading more complex material including original sources, normal and non-normal word orders, and legal, formal and informal structures
Speaking: Improving pronunciation with increase in speed and naturalness of utterance Greater awareness of small pronunciation differences	The same as above	The same as above Speaking in more complex and longer phrases in dialogues, monologues, and extemporaneous conversation
Writing: Improving writing skill with attention to individual needs	The same as above	The same as above Writing of longer and more complex phrases in expanded narratives
Concepts: Not all native speakers of Hawaiian sound alike but so-called standard Hawaiian usually understood by most native speakers. Phonological changes, some predictable, occur in fast speech. Poetic forms and images usually differ from everyday Hawaiian.	The use of the linking particle seems arbitrary and difficult at first but with exercise and practice, comprehension and fluency will result.	Word order, particularly in informal speech and writing, can differ greatly from standard Hawaiian but still be comprehended without too much difficulty.

CURRICULUM OUTLINE FOR HAWAIIAN
Three-Year Sequence, Level III

VOCABULARY

Listening:

Reading:

Speaking:

Writing:

Increases in vocabulary in all skills to well over a thousand words will result but extent of increases will depend on individual vocabulary work by students as they work on individual or group projects involving research into written material or interview and conversations with native and other non-native speakers of Hawaiian.

Passive vocabularies in the receptive skills will be larger than the active vocabularies available to the student when using the productive skills.

A variety of graded readers and original source materials with and without marks may be used at this level. Much of the passive vocabulary developed will come from individual activities based on interests and needs.

Periodic review of group interests will result in materials and activities suggestions which can result in good vocabulary building for the majority of the students.

Exposure should be made to:

1) more abstract vocabulary connected with intellectual activity, judgment, praise and criticism; and,
2) vocabulary designed to express emotions and feelings.

Words and expressions that can be used to convey poetic images should be presented for those students wishing to try song, chant, or poetry composition.

Concepts:

Spoken and written vocabulary differ in volume and kind. The command of a large vocabulary can be achieved only through constant listening, speaking, reading, and writing practice.

CULTURE

Cultural items from previous levels can be introduced in the third level and dealt with on a higher level of maturity and insight.

Historic and pre-contact events and personages should be discussed and related to one another and to subsequent events occurring in Hawaiian history.

Recitation and singing/chanting of poems, *oli* and *mele hula*, should be encouraged as well as translations of poetic images from one language to the other using and contrasting the poetic devices available in each language.

Original cultural insights leading to written or spoken narratives and/or original poetic compositions should be encouraged.

Oral and written exchanges and interchanges among Hawaiian language students at different schools should be encouraged.

Listening to Hawaiian language radio broadcasts and attendance at Hawaiian language and cultural activities should be encouraged and rewarded.

Hawaiian culture as it exists and influences life today must be identified in its elements and evaluated objectively and on its own merits.

CHAPTER 5

Kūlia i ka nu'u!
Strive for the highest summit!
(Do the best you can in everything you do.)

CONTENT AND SKILLS OF LEVELS I - III

In the following pages, each of the levels and skills development of the Hawaiian language is described first according to content areas, such as phonology, morphology, syntax, vocabulary and culture. It is hoped that upon completion of each level a student will have been exposed to the items listed in each of these areas.

Levels and skills development are also described according to general expectations of the student upon completion of one particular level of study. For example, Level I Listening Skills describes the kinds of listening capabilities that a student should have at the end of Level I studies.

Generally speaking, if one were to very briefly describe the expectations of a student after completion of each level, it would be as follows:

Level I: The student will be able to...

A. discriminate between the English and Hawaiian sound systems.

B. mimic with a high level of accuracy all Hawaiian sounds encountered.

C. discriminate between English and Hawaiian word order and forms.

D. comprehend and use basic sentence patterns of Hawaiian orally and in writing.

E. converse at an elementary level and in all verbal aspects about topics such as school, the family, the time, the weather, one's health, introducing friends, and where one is going and what one is doing.

F. recognize and discuss cultural items, such as *'ohana, 'āina, aloha, ali'i, mea 'ai Hawai'i, hula, mele Hawai'i,* and recreation.

Level II: The student will be able to...

A. mimic and use the Hawaiian sound system.

B. recognize and use the appropriate past/non-past verbal aspects in positive and negative phrases.

C. comprehend and give commands.

D. utilize pronouns appropriately and accurately.

E. discriminate between active and passive voice.

F. recognize and use the main sentence word order patterns available to emphasize the subject, predicate or object.

G. recognize and use the various interrogative words with appropriate responses.

H. recognize and use the possessive constructions.

I. converse on and read at an intermediate level about topics such as dining in the family and in public, shopping, making phone calls, travelling and using various modes of transportation, and legends of Hawai'i.

J. recognize and discuss cultural items, such as events in Hawaiian history, historical sites and tourist attractions, aspects of Hawaiian life and concerns today, and food procurement, production, and preparation.

K. write short paragraphs on any of the topics listed in I and J above.

Level III: The student will be able to...

A. use the Hawaiian sound system with a high level of accuracy.

B. converse and read at a more advanced level about such topics as cited above in Level II.

C. recognize and discuss cultural items, such as former system of government, historical highlights and personalities, recreation, religion, environmental protection, harmony and responsibilities in former times and application to life in Hawai'i today, relationships to South Pacific languages and cultures, and Hawaiian psychic phenomena.

D. utilize appropriate grammar, structures, and vocabulary to communicate effectively.

E. converse with a high level of proficiency on any subject to which the student has been exposed.

F. write longer narratives/compositions on the topics listed in B and C above.

G. write clearly and effectively and in a style appropriate to the occasion.

LEVEL I

Listing Skills

Simple utterances are understood when spoken with rhythm, intonation, pronunciation and speed approximating native speech.

According to the classroom setting and the materials used, the student will:

A. recognize the sounds of Hawaiian and be able to indicate such recognition by pointing to or writing the graphic symbol.

B. distinguish the sounds of Hawaiian in minimal pairs of one or two syllables.

C. demonstrate listening understanding of the basic sound system of Hawaiian, including pronunciation, rhythm, stress, juncture, glottal stops, liaison, and intonation.

D. demonstrate understanding of routine classroom directions given in Hawaiian.

E. distinguish between affirmative, interrogative, and imperative utterances.

F. demonstrate understanding of various situations and vocabulary such as:
   1. greetings and leave taking
   2. classroom objects
   3. social amenities
   4. other topics as listed under Vocabulary, level I, in the Curriculum Outline.

G. identify the appropriate response to oral questions or statements.

H. recognize selected interrogative words in Hawaiian such as:
   1. 'o wai, no wai, na wai
   2. he aha, e aha ana, no ke aha (mai)
   3. i hea, ma hea, aia i hea, aia ma hea
   4. pehea, a pehea, 'ehia

I. demonstrate understanding of selected common prepositions and locatives such as:
   1. i/ma
   2. mai
   3. no (as in no hea mai 'oe?)
   4. a, a hiki i
   5. i/ma luna/lalo/mua/waena/hope/loko/waho/kai/uka o
   6. me

J. demonstrate understanding of structures and grammar within the parameters of the level of study.

K. identify the topic of simple dialogues and narratives.

L. demonstrate understanding of familiar materials in new contexts.

Reading Skills

All reading should incorporate only material which has been previously learned through listening and speaking skills. Emphasis is on the directed and semi-directed reading approaches.

I. Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of materials read aloud, such as dialogues, songs, selected reading passages, etc.

B. read aloud materials, such as individual sentences, dialogues, selected reading passages, songs, etc.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of materials read silently, such as dialogues, selected reading passages, songs, etc.

B. read silently materials, such as dialogues, selected reading passages, songs, etc.

III. Independent

Generally not applicable at this level.

Speaking Skills

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, stress, liaison, vowel lengthening, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of Hawaiian and are not offensive to the speaker's ear.

According to the classroom setting and the materials used, the student will...

A. mimic all sounds of Hawaiian.

B. mimic all dialogue and narrative sentences and structures.

C. repeat the alphabet in Hawaiian and spell orally by syllabication.

D. ask and answer simple questions based on vocabulary and structures elaborated under LISTENING objectives.

E. pronounce and sing the words of selected Hawaiian songs.

F. use correctly and appropriately the vocabulary and structures elaborated under LISTENING objectives.

G. use culturally acceptable forms and behavior in dialogues, monologues, etc.

Writing Skills

Writing is based on the material which the student has first encountered orally and has read silently or aloud.

I. Copying

According to the classroom setting and the materials used, the student will...

A. write letters of the alphabet, *'okina, kahakō,* and punctuation marks.

B. copy words, phrases, dialogues, songs, and/or paragraphs.

II. Dictation

According to the classroom setting and the materials used, the student will...

A. write letters of the alphabet, syllables, diacritical markings, numbers and punctuation marks as dictated.

B. write words, phrases, sentences, dialogues and/or paragraphs as dictated.

III. Directed Writing

According to the classroom setting and the materials used, the student will...

A. rewrite sentences making necessary changes in structure or form.

B. write answers to questions based on selected material which has been read.

C. write simple paragraphs based on guide questions for selected materials.

IV. Independent Composition

According to the classroom setting and the materials used, the student will write simple sentences and/or paragraphs of 30 to 40 words describing familiar pictures and objects or based on familiar situations, dialogues, etc.

LEVEL II

Listening Skills

All utterances are understood when spoken with rhythm, intonation, pronunciation, liaison, vowel lengthening, and speed approximating native speech. Utterances become longer and more complex.

I. Situational

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of various situations and vocabulary, such as

1. all subjects listed under Level I Listening Skills, but in greater depth.
2. shopping and dining in a restaurant or at a *pā'ina/lū'au*.
3. directions, addresses, and telephone numbers.
4. vacation travel expressions (routes, hotels, tickets, reservations).
5. selected historical sites and facts, geography.
6. arts, crafts, food procurement and preparation.
7. other vocabulary as listed under Vocabulary, Level II, in the Curriculum Outline.

B. identify the appropriate response to an oral question or statement.

C. demonstrate understanding of recombinations of familiar material.

D. demonstrate understanding of the topic and the details of dialogues and other oral presentations.

E. demonstrate understanding of unfamiliar words and phrases through sensible guessing within the context of a familiar topic.

II. Structural

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of the structures listed under Level I, Listening Skills, but in greater depth.

B. demonstrate understanding of the following structures and grammar:

1. all those morphological and syntactical items listed under Level I in the Curriculum Outline.
2. word order of positive and negative sentences using pronoun and non-pronoun subjects.
3. word order of sentences in the active and passive voices.
4. word order of sentences in agent-emphasized sentences.
5. other morphological and syntactical items as listed in the Level II Curriculum Outline.

Reading Skills

All material read is either a recombination of known vocabulary and structures or is initially presented by the teacher for silent reading comprehension and follow-up reading.

I. Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of material read aloud, such as dialogues, sentences, selected reading passages, songs, etc.

B. read aloud material, such as dialogues, sentences, selected reading passages, songs, etc.

II. Semi-Directed

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of material read silently, such as sentences, dialogues, selected reading passages, songs, etc.

B. read aloud materials, such as sentences, dialogues, selected reading passages, songs, etc.

III. Independent

Still very limited at this level although the teacher can make graded readers, some easy original source materials, and teacher-generated materials available to those students who express an interest in reading on their own.

Speaking Skills

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, stress, liaison, vowel lengthening, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of Hawaiian and not offensive to the speaker's ear (i.e., the native speaker). Emphasis gradually shifts from mimicked to directed and original utterances, and spoken utterances become longer and more complex.

I. Mimicry (repetition of a model)

According to the classroom setting and the materials used, the student will...

A. demonstrate greater skill in producing the sounds of Hawaiian (in comparison with the level of fluency achieved in Level I).

B. demonstrate the ability to mimic longer and more complex sentences (in comparison with the level of complexity achieved in Level I).

II. Directed (teacher-motivated responses)

According to the classroom setting and the materials used, the student will...

A. answer with complete sentences questions which are based on vocabulary and structures listed under LISTENING objectives.

B. be able to ask questions based on the vocabulary and structures listed under LISTENING objectives.

C. present oral summaries of approximately 30 words based on reading material presented at this level.

D. demonstrate the ability to use the structures and grammar listed under LISTENING objectives.

E. demonstrate an awareness of cultural patterns and behavior.

III. Original (creative expression)

According to the classroom setting and the materials used, the student will...

A. use correctly and appropriately the vocabulary listed under the LISTENING objectives.

B. use correctly and appropriately the structures listed under the LISTENING objectives.

Writing Skills

All written work is spelled correctly and reflects the proper use of words, phrases, and sentences which the student has first learned orally and has read silently or aloud.

I. Dictations

According to the classroom setting and the materials used, the student will write vocabulary words, phrases, and simple paragraphs based on material previously learned.

II. Directed Writing

According to the classroom setting and the materials used, the student will...

A. write answers to questions based on material read.

B. write questions based on material read.

C. write brief compositions based on answers to questions about material read.

D. use structures learned at this level, making the necessary written changes required by specific patterns.

III. Independent Composition

According to the classroom setting and the materials used, the student will...

A. write brief compositions of 40 to 50 words based on material read.

B. write brief compositions of 40 to 50 words describing a picture, and an object, or a situation.

c. write short original dialogues based on everyday situations or on those listed under LISTENING objectives.

Falls of Clyde and OR&L Railroad Engine

LEVEL III

LISTENING SKILLS

All recorder utterances are spoken in standard Hawaiian by native speaker (to the extent available). Teacher utterances are spoken in standard speech at normal speed. There will be some variations in speech patterns, such as dialects, child's utterances, sub-standard speech or slang, specifically studied in connection with a particular dialogue, narrative, song, class or commercially generated play, or other material.

The listening skills refer to understanding the spoken language without reference to the written form except in situations such as an aural comprehension test.

I. Situational

According to the classroom setting and the materials used, the student will...

A. demonstrate understanding of various situations and vocabulary, such as:
  1. all subjects listed under Levels I and II LISTENING SKILLS, but in greater depth.
  2. government.
  3. historical and pre-contact events and personages.
  4. current events.

B. demonstrate understanding of adapted selections from songs, chants, legends, stories, and other materials, utilizing familiar vocabulary and structures.

C. demonstrate understanding of material which is only partially familiar through contextual clues.

II. Structural

According to the classroom setting and the materials used, the student will...

A. demonstrate understandng of the structures listed under Levels I and II Structural Listening Skills, but in greater depth.

B. demonstrate understanding of the passive voice.

C. demonstrate understanding of phrases including the linking *ai*.

D. demonstrate understanding of and discrimination between verb aspects.

E. demonstrate understanding of particles within phrases.

III. Enrichment

Invite native speakers for specific topics to be presented in Hawaiian.

READING SKILLS

Most material used in class or for independent reading is either a recombination of familiar vocabulary and structures or is initially presented by the teacher. Some students may be motivated to do individual reading and research in original source material which had not been presented in class.

I. Directed/Semi-Directed

According to the classroom setting and the materials used, the student will demonstrate understanding of written material and read aloud with proper pronunciation and intonation such material as dialogues, selected reading passages, songs, chants, and originally created narratives and compositions.

II. Independent

The student will read simple material in books, graded readers, student newspapers and other materials, usually at one level below the instructional level. Some more advanced and motivated students may welcome the opportunity to do readings in original source materials, such as old Hawaiian newspapers, collections of legends and historical accounts, accounts of Hawaiian life style in pre-contact times, and songs and chants.

SPEAKING SKILLS

All mimicked and directed utterances are spoken with rhythm, intonation, pronunciation, stress, liaison, vowel lengthening, and speed approximating native speech. Original utterances are spoken well enough to be understood by a native speaker of Hawaiian and are not offensive to such a person's ear. Emphasis is placed on directed and original utterances.

I. Mimicry (repetition of a model)

According to the classroom setting and the materials used, the student will demonstrate greater skill in mimicking model sentences, poems, songs, expressions, and other selected materials in comparison with the level of fluency achieved in Levels I and II.

II. Directed (teacher-motivated)

According to the classroom setting and the materials used, the student will...

A. answer with complete sentences, when directed, any questions which contain familiar vocabulary and structures.

B. ask questions using familiar vocabulary and structures.

C. demonstrate ability to use familiar vocabulary and structures.

D. present oral summaries of approximately 3 to 5 minutes (50 to 100 words) based on reading material presented at this level.

E. recite or sing selected songs or sections of chant with pronunciation and intonation patterns fitting the poetic mood of the material.

F. enact roles from class and commercially prepared skits and plays with pronunciation and intonation patterns fitting the emotions and culture expressed.

G. present oral descriptions and/or explanations of pictures, current events, filmstrips and slide shows, and movies using familiar vocabulary and structures.

III. Original (creative expression)

According to the classroom setting and the materials used, the student will...

A. present dialogues simulating every day situations, using patterns approximating native speech.

B. give monologues using patterns approximating native speech.

C. discuss familiar topics using patterns approximating native speech.

WRITING SKILLS

All written work reflects correct spelling and proper use of vocabulary and structures.

I. Dictation

According to the classroom setting and the materials used, the student will write selected paragraphs of familiar material and/or recombinations of it as the teacher reads the material at normal speed with pauses for writing.

II. Directed Writing

According to the classroom setting and the materials used, the student will continue the activities as described in the Level II Directed WRITING SKILLS, but using materials of greater complexity.

III. Independent Composition

According to the classroom setting and the materials used, the student will continue the activities as described in the Level II Independent Composition WRITING SKILLS, but they should be of greater length and degree of difficulty.

CHAPTER 6

'A'ohe mea nāna e pa'i i ke po'o.
No one can slap his head.
(He has no superior, especially in knowledge.)

EVALUATION

The widespread use of audio-lingual techniques in teaching second languages has given rise to a reconsideration of evaluative procedures. The general conclusion has been that a truly purposeful testing program is one which includes evaluation of progress in the four basic communication skills; in control of structure, vocabulary, and idiom; and in acquisition of cultural knowledge.

Specific comments about testing the four basic communication skills are included in the pertinent sections earlier in this guide. The Hawaiian language teacher is referred to Rebecca Valette's text, Testing Modern Languages, as a detailed and in-depth guide to valid communication skills and cultural knowledge testing.

Teachers should give thought not only to evaluating their students' progress but also to the constant evaluation of the course content, teaching and testing involved with each class which they teach. Teaching techniques can get stale and testing methods may be unfair. The content of the course may be boring or meaningless to the students. Perhaps certain language and/or cultural activities might be added to increase the motivation of the students to want to learn Hawaiian and to stay with the program through three years of high school if such a program is offered.

A sample course evaluation sheet is included in this section. It can be used or adapted for use for several different levels and can be administered quarterly or by semester since portions which don't apply can be deleted or ignored when the students do their evaluation of the teaching techniques and methods, the course content, and their own involvement in learning the Hawaiian language.

Continuous Evaluation

Evaluation of a student's ability and performance within the Hawaiian language class is not solely a matter of a few tests and quizzes administered during the semester or marking period. It is rather a continuous process in which every repetition or every response to a direction or a question guides the teacher in determining the individual student's degree of comprehension, language competence and language performance.

In arriving at a specific grade for the marking period, a number of devices in addition to the test and quiz questions may be brought to bear. The teacher may at times, in the course of daily routine, grade rapidly the performance of the individual pupil as he or she repeats the drills, manipulates adaptations and transformation drills, or answers and asks directed questions.

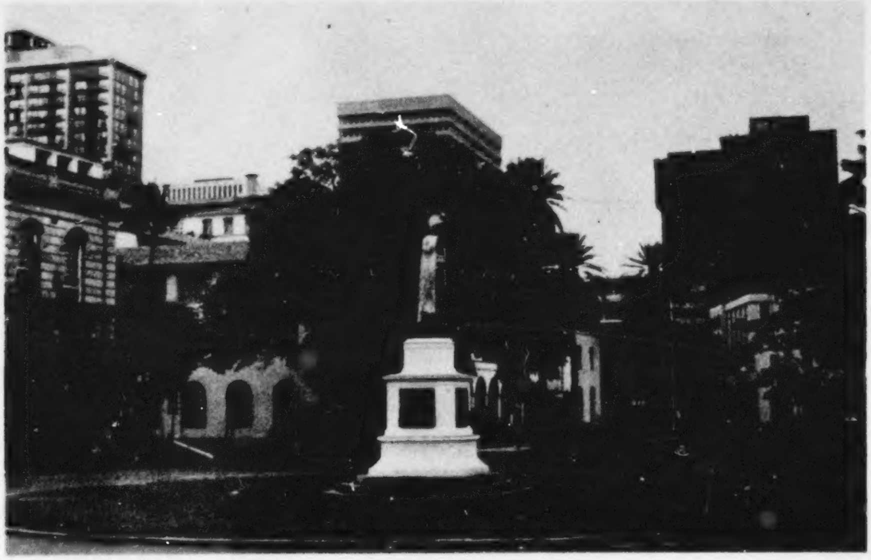
Individualized grading and personal growth is important. Grading has far more benefits as encouragement and recognition of effort than it does as an instrument of threat.

Reporting to Parents

The nature of audio-lingual instruction when used suggests a degree of concentration and application required of students that would seem to indicate that the conventional means of reporting student progress to parents is not always adequate. Experience has shown that many parents question the meaning of the letter or number grades normally used, especially if the teacher spends the first few weeks of class in a pre-reading phase when the students do not write the customary paper-and-pencil type of tests. They want to know how the teacher has arrived at the grade and also just what the grade reflects. Students also are usually interested in seeing a more graphic charting of their strengths and weaknesses so that they will know where they must apply themselves more in order to properly learn Hawaiian.

It is a well-known fact that teachers are usually burdened down with papers to correct and administrative matters and paperwork to deal with; however, it is suggested that by devising a form which could be mimeographed or xeroxed, the evaluation of students on a more specific basis could be accomplished without too much extra work. Such a word picture evaluation would give students and parents a better understanding of where the student stands in class and this can prevent misunderstandings and foster cooperation and good relationships.

A sample form on which the teacher need only circle good, fair, or poor next to each evaluative criterion is included in this section. The teacher might consider having the students take the completed evaluation home periodically for discussion with the parents who might be asked to sign the form or a portion of it which would be returned to the teacher to insure that the form got home.



Kamehameha Statue and Downtown Honolulu

HAWAIIAN LANGUAGE I / II / III

STUDENT EVALUATION FORM

Dear Parent(s) of ______________________________,

This form is provided so that you will know how your child is doing in Hawaiian I / II / III so far this quarter. Learning a language involves many skills which your child must work hard to acquire. S/he may be doing well in some areas of skill development and not so well in others. Please look over this evaluation and discuss with your child those areas which need improvement. You may call me at the school if you have any questions about any of these items of evaluation.

A. General

1. Retention	good	average	poor
2. Preparation of written homework	good	average	poor
3. Preparation of oral homework	good	average	poor
4. Participation in classroom recitation	good	average	poor

B. Classroom work

1. Listening

a. Discrimination of sounds	good	average	poor
b. Understanding the teacher	good	average	poor
c. Understanding other students	good	average	poor
d. Following oral directions and instructions	good	average	poor
e. Comprehension of moderately long passages	good	average	poor
f. Understanding and participating in oral drills and dialogue adaptations	good	average	poor

2. Speaking

a. Repeating a word or phrase correctly	good	average	poor
b. Repeating a sentence correctly	good	average	poor

2.	Speaking (cont'd)			
c.	Pronouncing accurately	good	average	poor
d.	Speaking with acceptable rhythm, linking, and intonation	good	average	poor
e.	Using Hawaiian for communication	good	average	poor
3.	Reading			
a.	Reading material learned orally	good	average	poor
b.	Comprehending new material and recombinations without having to translate	good	average	poor
c.	Using information obtained through reading	good	average	poor
4.	Writing			
a.	Accurately transcribing materials learned audio-lingually	good	average	poor
b.	Writing correctly from dictation	good	average	poor
c.	Answering in written form questions on materials mastered audio-lingually	good	average	poor
d.	Performing substitutions and sentence changes under guidance	good	average	poor
e.	Communicating effectively in written Hawaiian	good	average	poor

HAWAIIAN - I / II / III / IV QUARTER EVALUATION

YEAR: ____________________ PER: ____________________

A. Kāne____________ Wahine____________

B. GRADE: 9____ 10____ 11____ 12____

C. What letter grade did you think you earned: A___ B___ C___ D___ F___

D. What letter grade DID you receive: A___ B___ C___ D___ F___

1. Did you enjoy this course so far?

2. Give your frank opinion (you may check more than one).
The course was:

_____good	_____average	_____junk	_____too slow
_____boring	_____just right	_____okay	_____interesting
_____too hard	_____stimulating	_____hard but satisfying	_____disappointing

3. What things, units, or activities did you like the MOST? Why?

4. What things, units, or activities did you like the LEAST? Why?

5. Remembering that this is a Hawaiian LANGUAGE class, would you like to see more CULTURE of the Hawaiians presented in the course than what we had this past quarter?

_____yes _____no

If yes, what specific areas would you like to see included:

6. Which do you think is better:

_____a. using a textbook

_____b. using hand-out papers

_____c. using a combination of textbook and worksheets

Give your reasons WHY:

7. What did you think about the translation exercises? (When applicable)

Did they help? How? Why?

8. Should you have more ORAL exercises, conversations, spelling bees, and other activities?

What would you like to do?

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BIBLIOGRAPHY

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APPENDICES

APPENDICES

A. Pā'ani Ho'olauna

B. Useful Hawaiian Expressions for the Classroom

C. The Hawaiian Sounds and the Marks

D. Listening Quiz

E. Listening Quiz II

F. Recommendations of the "Ahahui "Ōlelo Hawai'i
1978 Hawaiian Spelling Project

G. Notes Concerning the Orthography Report

PĀ'ANI HO'OLAUNA

1. 'O ke kumu o kēia pā'ani ka ho'olauna 'ana o nā haumāna a pau i loko o ka papa 'ōlelo Hawai'i.
2. E hele aku 'oe i kekahi haumāna a e nīnau iā ia i kona inoa.
3. E nīnau iā ia e kākau i kona inoa i luna o kēia pepa i loko o kekahi huinahā.
4. Ke kāhea ke kumu a i 'ole ke alaka'i o ka pā'ani i kekahi inoa, e ho'ope'a 'oe i ka huinahā me ka inoa i loko.

Appendix B

USEFUL HAWAIIAN EXPRESSIONS FOR THE CLASSROOM

Aloha kākou!	Hello!
Aloha kakahiaka!	Good morning!
Aloha awakea!	Good day (middle of day)!
Aloha 'auinalā!	Good afternoon!
Aloha, e ka papa!	Hello, class!
Aloha, e ke kumu!	Hello, teacher!
E 'olu'olu 'oe/'olua/'oukou.	Please.
E wehe 'oukou i ka puke i ka 'ao'ao __#__.	Open the book to page __#__.
E nānā kākou i ka 'ao'ao __#__.	Let's look at page __#__.
E nānā kākou i ka māhele/'āpana _____.	Let's look at section _____.
He mau nīnau paha ka 'oukou?	Might you have any questions?
'Ae, he nīnau ka'u.	Yes, I have a question.
He aha ka mana'o o _____?	What's the meaning of _____?
He aha ka hua'ōlelo Hawai'i no _____?	What's the Hawaiian word for _____?
E kala mai ia'u.	Excuse me.
Mahalo (nui loa).	Thank you (very much).
Maika'i kāu pane/heluhelu 'ana!	Your answer/reading was good.
Pololei!	Correct! Right!
E hele 'oe i ka papa 'ele'ele.	Go to the blackboard.
E lawe 'oukou i kekahi 'āpana pepa!	Take a piece of paper!
E ho'olohe pono, a laila, e kākau!	Listen carefully, then write!
E ho'opili mai 'oukou!	Repeat what I say!
E 'ōlelo me ka leo nui!	Speak up! Speak loudly!
E pane 'oukou i kēia (mau) nīnau.	Answer this/these question(s).

Appendix C

THE HAWAIIAN SOUNDS AND THE MARKS

Aloha! You will have a much easier time in your career as a Hawaiian language student when you accept the fact that the marks we now use to spell Hawaiian words are integral and essential symbols used to reflect the correct pronunciation of these words. Even at a time when all Hawaiians spoke fluent and native Hawaiian, the missionaries still found it necessary to use the 'OKINA in certain words, such as «ko'u vs. kou» and «no'u vs. nou», to make the meaning clear. Since you are not a native speaker of Hawaiian, you can not trust your instinct or hearing to help you correctly pronounce words with which you are not familiar.

The 'OKINA and the KAHAKŌ are symbols for sounds, just as are the letters we use to spell Hawaiian words. If the missionaries had been trained linguists, perhaps they would have come up with these symbols over 150 years ago. The KAHAKŌ is called a macron in English and some people call it a MEKONA in Hawaiian. THE KAHAKŌ IS USED TO SHOW THAT THE VOWEL SOUND IS LONGER THAN USUAL. The KAHAKŌ is important because it sometimes is the only difference between two totally different words. For example, 'EHA means to be hurt or sore but 'EHĀ means the number four; 'ANO means kind of whereas 'ĀNŌ means right now; and, NĀNĀ means to look but NĀNA means for him or by him.

Similarly, the 'OKINA marks the difference between two words otherwise spelled the same way. In English the 'OKINA is called a glottal stop and some people call it an 'U'INA in Hawaiian. It comes from the Hawaiian word 'OKI which means to break off or cut. As a matter of fact, when you pronounce a word which contains an 'OKINA before a vowel, you must cut off the flow of air in your glottis (wind-pipe); hence the name "glottal stop".

These rules govern the use of the 'OKINA--MEMORIZE them and then OBSERVE how they are applied in the vocabulary words you learn in Hawaiian.

1. THE 'OKINA IS A CONSONANT.
2. SINCE CONSONANTS MUST BE SEPARATED BY VOWELS IN HAWAIIAN, THE 'OKINA CAN NEITHER GO IN FRONT OF NOR AFTER A CONSONANT.
3. A WORD MAY START WITH AN 'OKINA BUT IT CAN NOT END WITH ONE because--
4. ALL HAWAIIAN WORDS MUST END IN A VOWEL SOUND.

In other words, you can only have an 'OKINA before 'A, 'E, 'I, 'O, and 'U. Also, you can only have a KAHAKŌ over Ā, Ē, Ī, Ō, and Ū.

EXERCISE: E HO'OMA'AMA'A 'OE! In this exercise you will find a list of words to pronounce. The only differences in the words will be the different marks used to spell the words. It is not important at this point that you know what each word means. You are only training yourself now to correctly read Hawaiian words which are written down. You will be tested later on your ability to hear the difference between words that have marks and those that don't.

Practice reading aloud the words in this list:

1.	'ae	a'e	
2.	'aina	'āina	
3.	āna	'ana	
4.	ano	'ano	'ānō
5.	ao	a'o	

6.	au	āu	a'u	'au
7.	ēhā	'eha	'ehā	
8.	hoihoi	ho'iho'i		
9.	hui	hu'i		
10.	ia	'ia	iā	i'a
11.	'ina	inā		
12.	kai	ka'i		
13.	kala	ka lā	kālā	
14.	kau	kāu	ka'u	Ka'ū
15.	ka ua	kāua	kauā	kaua
16.	kō	kou	ko'u	
17.	kupuna	kūpuna		
18.	ku'u	kū		
19.	lā'au	lau	lū'au	lua
20.	lā ua	lāua		
21.	loa	loa'a	lo'a	
22.	lolo	lōlō		
23.	lulu	lūlū		
24.	mai	ma'i	māī	
25.	ma'a	mā		
26.	makai	māka'i		
27.	makua	mākua	māku'a	
28.	huhu	huhū	hūhū	
29.	nā	nāu	na'au	na'u
30.	nana	nāna	nanā	nānā
31.	nei	ne'i		
32.	papa	pāpā		
33.	pau	pa'u	pa'ū	pā'ū
34.	popo	pōpō		
35.	pua	pu'a	pū'ā	pua'a
36.	poi	po'i		
37.	o'o	'o'ō	'ō'ō	
38.	uliuli	'ulī'ulī		
39.	wahine	wāhine		

EXERCISE: In the following series of words, the words are actually spelled differently but since their spelling is very similar, some students get them mixed up. Read them carefully.

1.	'ao'ao	'au'au
2.	lohe	lohi
3.	lole	loli
4.	makana	makani
5.	pā'ani	pā'ina
6.	pane	pani
7.	pololei	pōloli
8.	puka	puke
9.	waena	waina
10.	waiwai	wawae

EXERCISE: For practice, read aloud these sounds;

1. ae, ai, ao, au, a'a, a'e, a'i, a'o, a'u, 'a'ā, 'ā'ā, 'ā'ī
2. ea, ei, eo, eu, e'a, e'e, e'i, e'o, e'u, 'ē'ē, eō
3. ia, ie, io, iu, i'a, i'e, i'i, i'o, i'u, iā, 'i'ī, 'ī'ī
4. oa, oe, oi, ou, o'a, o'e, o'i, o'o, o'u, 'oā, 'ō'ā, 'oē
5. ua, ue, ui, uo, u'a, u'e, u'i, u'o, u'u, uē, 'uī, 'ū'ū

Appendix D

LISTENING QUIZ--HAWAIIAN LANGUAGE

INOA:__________________________ Test Form A or B

PERIOD:__________ Date: / / Score: 40- /40 = %

This is the answer sheet to a Hawaiian Language Listening Quiz which measures how well you hear a word and how well you can match the sound of a word with the way it is correctly spelled. The main differences between words in this quiz are due to the use of the 'OKINA and KAHAKŌ in the words.

Listen to the word which will be given twice. Then, put a mark in the parentheses before the spelling which you think matches the sound of the word you just heard:

1. ( ) pau ( ) pa'u
2. ( ) 'eha ( ) 'ehā
3. ( ) hu'i ( ) hui
4. ( ) ia ( ) ia
5. ( ) poi ( ) po'i
6. ( ) pā'ū ( ) pa'ū
7. ( ) kai ( ) ka'i
8. ( ) kāua ( ) ka ua
9. ( ) māka'i ( ) makai
10. ( ) ao ( ) a'o
11. ( ) kauā ( ) kaua
12. ( ) 'ano ( ) 'ānō
13. ( ) 'ō'ō ( ) o'o
14. ( ) i'a ( ) 'ia
15. ( ) pua ( ) pū'ā
16. ( ) ma'i ( ) mai
17. ( ) lū'au ( ) lua
18. ( ) loa ( ) loa'a
19. ( ) pāpā ( ) papa
20. ( ) ho'iho'i ( ) hoihoi
21. ( ) kou ( ) ko'u
22. ( ) āna ( ) 'ana
23. ( ) pua'a ( ) pua
24. ( ) lolo ( ) lōlō
25. ( ) 'ae ( ) a'e
26. ( ) 'āina ( ) 'aina
27. ( ) lulu ( ) lūlū
28. ( ) au ( ) āu
29. ( ) 'ina ( ) inā
30. ( ) ku'u ( ) ku
31. ( ) nānā ( ) nāna
32. ( ) wāhine ( ) wahine
33. ( ) kala ( ) ka lā
34. ( ) makua ( ) mākua
35. ( ) na'au ( ) nāu
36. ( ) uliuli ( ) 'ulī'ulī
37. ( ) ne'i ( ) nei
38. ( ) lā'au ( ) lū'au
39. ( ) kūpuna ( ) kupuna
40. ( ) kāu ( ) kau

Appendix E

LISTENING QUIZ II--HAWAIIAN LANGUAGE

INOA: ______________________________ **Test form A or B**

PERIOD: ________________ **DATE:** __/__/__ **SCORE:** 20- /20 = o/o

In this second Hawaiian Language Listening Quiz you will hear a word said twice. Listen carefully because you must choose among three possibilities in section A where the differences are due to the 'OKINA and KAHAKŌ. In section B the differences are due to different spellings. E ho'olohe pono--listen carefully!! Then, put a mark within the parentheses before the spelling which you think matches the sound of the word you just heard:

Section A:

1. ( ) ano ( ) 'ano ( ) 'ānō
2. ( ) mai ( ) māī ( ) ma'i
3. ( ) pua ( ) pu'a ( ) pū'ā
4. ( ) ēhā ( ) 'eha ( ) 'ehā
5. ( ) ia ( ) 'ia ( ) i'a
6. ( ) o'o ( ) 'o'ō ( ) 'ō'ō
7. ( ) ka ua ( ) kāua ( ) kauā
8. ( ) pa'u ( ) pā'ū ( ) pa'ū
9. ( ) kālā ( ) kala ( ) ka lā
10. ( ) lā'au ( ) lāua ( ) lū'au

Section B:

1. ( ) pā'ina ( ) pā'ani
2. ( ) loli ( ) lole
3. ( ) makana ( ) makani
4. ( ) pololei ( ) pōloli
5. ( ) lohe ( ) lohi
6. ( ) pane ( ) pani
7. ( ) puke ( ) puka
8. ( ) waina ( ) waena
9. ( ) waiwai ( ) wāwae
10. ( ) 'ao'ao ( ) 'au'au

RECOMMENDATIONS OF THE 'AHAHUI 'ŌLELO HAWAI'I
1978 HAWAIIAN SPELLING PROJECT

Due to the confusion created among teachers and students of the Hawaiian language by the large number of variations in spelling found in the various dictionaries, texts, and classrooms, the 'Ahahui 'Ōlelo Hawai'i initiated in 1978 a project to propose a uniform spelling system for our organization until such time that a standardized Hawaiian orthography is established. We urge the use of this spelling system by our members and others in all Hawaiian writing whether it be on the blackboard, in publications, on signs, or on record covers. We further encourage all using the 'Ahahui 'Ōlelo Hawai'i recommended spellings to note this use in any publications as a means of providing for the identification of those products in which Hawaiian spelling is not treated as a matter of minor importance. This identification may take one of the following forms below or some other appropriate wording.

Pa'i 'ia ma ka pela Hawai'i i ho'onohonoho 'ia e ke kōmike pela o ka 'Ahahui 'Ōlelo Hawai'i o 1978.

Hawaiian terms spelling in accordance with recommendations of the 'Ahahui 'Ōlelo Hawai'i spelling project of 1978.

At present the 'Ahahui 'Ōlelo Hawai'i has not compiled a comprehensive list of Hawaiian words spelled according to the guidelines established by this project. We are presenting here, however, a list of the spelling of those grammatical words where most of the confusion existed in the past as well as a list of guidelines for other vocabulary. We hope that this will be of assistance to teachers.

Me ka mahalo,

Pila Wilson

Pila Wilson

July 24, 1978

'Ahahui 'Ōlelo Hawai'i Spelling Committee Recommendations

Broad Rules

1. The 'okina shall be consistently spelled as (‘) and not (’). The typewriter mark (') is acceptable for the 'okina as it replaces both (‘) and (’).

Note: The (‘) is best described to some publishers as a single open quote.

2. The apostrophe (’) has been rejected as a symbol used in spelling Hawaiian.

Note:

Rejected	Accepted
hana’i	hana ai
ke ’li‘i	ke ali‘i
‘ike’a	‘ikea

3. Long duration vowels shall be indicated with the kahakō (¯) and the kahakō shall have no other use.

Note: Reduplicated words like awāwa and ikīki sometimes spelled with double vowels in the dictionary shall be spelled with the kahakō.

Note: The kahakō found in the dictionary entries for the following words has been dropped as the usage is to mark a stressed short vowel rather than a true long duration vowel.
Kalikimaka, 'ekalesia, 'oia'i'o, Ianuali, 'eiwa, 'aiwa, kanaiwa, 'aono, kanaono, ho'ouli, ho'oui, ho'ou'i, ho'oulu, ho'ounu, ho'ouku, ho'oumu, ho'oukali, ho'ouna, ho'ouka, ho'ounauna, ho'oukauka, ho'oukana.

Note: The kahakō in the dictionary entries for the following words has been moved forward as the kahakō appear to have been misplaced in the dictionary due to stress on a short vowel following a long duration vowel.
Nūioka, āiwa, āiwaiwa

Note: A kahakō has been added to the dictionary entries of 'Ī (say, finest, etc.) and 'ō (there) where there appears to have been an oversight in the dictionary.

Note: A kahakō has been removed from the dictionary entries of puhi (eel) and kahi (one, the place, the little) where there appears to have been an oversight in the dictionary. Note that this includes all the derivations of kahi, including lōkahi, pākahi, etc.

4. The w shall only be used to spell the true w pronounced as a soft v, v, or w. W-glides which can only be pronounced as w will be deleted in words like au(w)ē, kau(w)ā, and pō(w)ā.

Note: Words containing w-glides always have the w-glide following a u or o. Not all words formerly spelled with a w after a u or o contain a w-glide. Note pu'uwai and olowī. Most words in which the w is a w-glide have an alternate spelling in the Pūku'i-Elbert dictionary without the w, thus allowing non-native speakers of Hawaiian a means of finding out the status of a w following u or o in older writings.

5. Any word used as a proper name shall be capitalized, including terms for family members when used as names like Kaina and Pāpā. Common nouns when used as proper names will also be capitalized as in Nui nō 'o Puhi in the song 'Opihi Ē.

6. Any single word modifier of a name shall be capitalized along with the name. Kīna'u Lio not Kīna'u lio, Kalihi Uka not Kalihi uka, Kapi'olani Pāka not Kapi'olani pāka, and Kona 'Ākau not Kona 'ākau.

7. Spell Hawaiian words with non-native letters when so pronounced by native speakers on a consistent and non-dialectal level as 'ekalesia. Use Hawaiian letters to spell borrowed terms if they are so pronounced on a consistent and nondialectal level as is kopa (from soap).

8. Do not capitalize proper names when they occur within a word. Write Waikāne not WaiKāne.

9. Dashes should be deleted from the spelling of proper names. Write Lili'uokalani not Lili'u-o-ka-lani. Dashes should also be deleted from the spelling of common nouns as well.

10. Quotations from earlier writings should occur as originally written in quotation marks. If a writer desires to rewrite a quotation or some longer work in the new writing system he should note that the original spelling has been changed.

11. Compound terms shall be written as one word if the meaning is not evident from its parts. i.e. 'ōkole'oi'oi, makaaniani, wāwae'iole. Compound terms shall be written as two words if the meaning is evident from its parts, i.e. moa kāne, lei hulu, kai nīoi, or if the second term is the distinguishing name for a certain type of plant, fish, or other general noun. i.e. kalo mana, kō kea, ula papapa.

12. Proper names shall be written as one word unless a single word modifier modifies the whole names rather than one of its parts. i.e. Kalihi Uka, Ko'olau Poko, Ko'olau Loa.

NOTE: THERE IS A FINE LINE OF CHOICE IN POINTS 7., 11., AND 12. THESE ARE AREAS IN WHICH INDIVIDUAL TERMS MUST BE CONSIDERED ACCORDING TO THE GUIDELINES HERE OUTLINED. THIS SHOULD BE A FUTURE PROJECT OF MAJOR IMPORTANCE FOR THE 'AHAHUI 'ŌLELO HAWAI'I.

The Spelling of Grammatical Particles and Interjections.

Grammatical particles and interjections tend to vary in pronunciation depending on several factors, including pauses by speakers, emphasis, and the pronunciation of surrounding words. Although they vary in pronunciation they have but a single spelling no matter where they are used.

1. With interjections having a single vowel, that vowel is marked as long. Such single vowel interjections not starting with another consonant begin with an 'okina.

'Ā!	
'Ē!	Note the difference between 'Ē! and e. 'E, e ke keiki!
'Ō!	
'Ū!	
Kā!	Pronounced tsā, tā, kā, chā, etc.
Hū!	
Hā!	
etc.	

2. Besides interjections the only grammatical particles with an initial 'okina are:

'ia	passive marker	'Ai 'ia ka i'a.
'ana	-ing gerund marker	ka hele 'ana mai (But E hele mai ana)
'eā	eh	'Ono, 'eā.
'o	subject marker	Ua 'ai 'o Kimo.
'o	topic marker	'O ko'u hale kēia.

Note: 'O 'topic marker' not o 'of' is used in situations like ka mokupuni 'o Hawai'i and ke ali'i 'o Kalākaua even when the English translation is 'of.' In Hawaiian these are cases of identity rather than possession.

Note: I 'to', ua 'past tense marker', and a in 'akahi no a are all written without the 'okina.

3. Besides the interjections mentioned earlier, the following single vowel grammatical words are written with a macron.

ē	vocative particle	E ke ali'i ē. 'Ono, ē.
kā	particle of surprise	'O ia kā!
lā	locative particle	Aia lā! Ke lauahi lā 'o Pele iā Puna.
	Note lā forms combined forms with the directionals in which lā is short: akula, a'ela, maila, ihola.	
lā	particle of emphasis	'O wai lā! 'A'ole lā!
mā	pluralizer of names.	Pehea 'o Ke'ala mā?
nō	particle of emphasis	Maika'i nō.
pū	together	Ua hele pū.
'ē	other, before	Hele i kahi 'ē. Ua hele 'ē ma mua.
kā	possessive marker	kā Lani pōpoki
nā	the(plural)	nā pua

Note: All the single vowel particles that come after a verb or noun are spelled with a kahakō.

Note: The only single vowel particles that come before a noun or verb that are spelled with a long vowel are kā 'possessive marker' and nā 'the (plural)'. All others are written short.

Note: The possessives o, a, ko, no, and na are written short. Ko is also written short when it means 'your.' A 'until' is also written short, as is the vocative preposition e in e ke ali'i.

4. Long vowels were decided on for the following grammatical words.

kēia, nēia, kēlā, kēnā.

5. Short vowels were decided on for the following grammatical words.

peia (like that), kona, ona, nona, kou (possessives)

Word Divisions

Word division decisions were made based on Hawaiian meanings rather than on English translations, with contractions written as one word.

1. Prepositions, possessives, object markers, and subject markers are always divided from a previous and following word. Examples:

ma luna	
ma hea	
ma laila	
ma uka	
ma 'ō	
ma 'ane'i	
i luna	
o luna	
o ka hale	
a laila	
no laila	
i nehinei	
a me	
me he	me he manu ala 'like a bird'
no ka mea	
i o	i o Hina ala 'to Hina'
i ona ala	
i o'u nei	
ma o	ma o ka 'ekalesia 'through the church'
ma ona ala	
iā ia	
iā 'oe	
But...............	ia'u (contraction of iā au to me, me, at me)
i ia mea	as in Ua 'ike au i īa mea ma mua compare Wela ia mea.
'o ia	Ua hele 'o ia. 'he went' Also 'O ia kā! 'really!'
'o wai	

1. (continued)

'o ia nei	(usually pronounced 'oinei)	
'o ia ala	(usually pronounced 'oiala)	
ko ia nei	(usually pronounced koinei)	
ko ia ala	(usually pronounced koiala)	
e ia nei 'hey you 1'	(usually pronounced einei)	E ia nei, hele mai.
e ia ala " "	(usually pronounced eiala)	E ia ala, e maliu mai.

Compare e ia nei to e lāua nei 'hey you 2' and e lākou nei 'hey you more than two'

2. Other terms sometimes joined formerly but now separated.

he aha

'o wai

a i 'ole 'or'

a pau

nō ho'i (often pronounced with a short nō)

ho'i hā

nō na'e

a hiki Ua hele a hiki i Kaua'i.

a puni Ua hele a puni 'o Maui.

ua oki 'stop it' Ua oki kou uē 'ana! (usually pronounced uoki)

But..............kai contraction of ka mea i 'O wai kai hele?

But..............maila, a'ela, akula, ihola; contractions formed with the directionals and the particles lā, or ala.

maiā 'from with people's names and pronouns' maiā Kimo mai
maiā 'oe mai

mai a'u 'from me' Written as two words on analogy with me a'u.

3. Numbers 1-99 are written as one word. Haneli, kaukani, and miliona are written as separate words. Examples:

'umikūmāono	16
kanalimakūmāhā	54
ho'okahi haneli iwakāluakūmālua	122
kanahā	40
'eiwa kaukani 'elima haneli kanawalukumamāhiku	9,587

NOTES CONCERNING THE ORTHOGRAPHY REPORT

These notes, compiled by Alberta Pualani Anthony, reflect her concerns and the clarifications made about information in this report at the Hawaiian Language Teachers' Conference, December 1/2, 1978.

p.2, #4 *au/wau* are two different words for "I"; write it either way depending on what you hear or how you want to say it.

p.4, #1 *Kā!* will be the written form even though other spoken forms of this interjection are used.

p. 5, #3 Re: POSSESSIVES: (third note)
a and *nā* are short in those environments where they stand alone.

ka puke a ke kumu	*kāu puke*
	kāna puke
ka'u	*kā mākou puke*
na wai	*nāu*
na'u	*nāna*
na mākou	

Lengthened vowels in some plurals:

In forming plurals with the following words, a vowel, usually the first, is normally lengthened:

makua	*mākua*
kupuna	*kūpuna*
kahuna	*kāhuna*
wahine	*wāhine*
kanaka	*kānaka*
kaikamahine	*kaikamāhine*
'elemakule	*'elemākule*

E.g., *he mau mākua*
kekahi mau wāhine
nā kāhuna

However, if these words are pluralized with a NUMBER, they remain short.

E.g., *nā kāhuna 'elua* *'elua kahuna*